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WISCONSIN TEACHERS ADOPT A SYSTEM OF TESTS FOR DEGREES

State Convention Amends Constitution of Association So As to Permit Examinations for Members Desiring Special Rank—Trials to Be Held at Next Annual Meeting—President Semmann Declares Standardization Movement Will Bring About Fruition of John C. Freund's Campaign for Musical Independence of America

LA CROSSE, Wis., April 22.—The sixth annual convention of the Wisconsin State Music Teachers' Association closed with a banquet at the Y. M. C. A. Wednesday evening, followed by a concert, the final meeting of the music workers being marked by an enthusiasm which was inspired by great hopes for the future and accomplishment of fruitful and significant work.

The signal feature of the convention was the adoption by the association of an amendment to the constitution providing for examinations for music teachers, the association accepting the standardization outline of degrees and requirements as formulated by the Association of the Presidents and Past Presidents of the State Music Teachers' Association. The amendment was formulated by a committee composed of Harrison Hollander, Ella Smith and W. J. Meyer, and presented by Lillian Watts.

Examination Committee

The vote was unanimous, as was the vote to federate with the Association of Presidents. A committee of fifteen has been appointed to set the standard for the association and on January 1, 1916, it will send out an announcement defining the scope of the examinations for those teachers who wish to take them, the subjects to be covered being voice, piano, violin, organ, public school music, theory and history. The first examinations will probably be given next April at the time and place of convention.

The examination committee is composed of members appointed for one, two and three-year terms, as follows: Piano, Elizabeth Beuhler, Madison; H. Hollander, Milwaukee; Mrs. Elizabeth Beutliff, Ripon. Voice, L. H. Stringer, Milton College; Elizabeth Harding, Delafield; Mrs. E. Reade, Ripon. Violin, Albert Fink, Racine; Ralph Rowland, Milwaukee; Mrs. Nettie Booth Wegg, Monroe. Organ, Harry Packman, La Crosse; Mrs. C. McLennan, Milwaukee; Dr. C. H. Mills, Madison. Public School Music, Peter Dykema, Madison; Theodore Winkler, Sheboygan; Lillian Watts, Racine. The committee will choose from its members a special board of examination for the other branches.

Stirring "Messiah"

The convention opened Monday afternoon with an address of welcome by President F. A. Cotton, of the La Crosse Normal School, who referred to the educational value of music. There was an informal social hour and this was followed in the evening by a fine performance of Handel's "Messiah," by musicians of La Crosse under the direction of Homer Cotton. The chorus of 250 voices was assisted by an orchestra of forty pieces. The solo parts were ably handled by Anna Hickish, soprano; Permelia Gale, contralto; Gustave Holmquist, bass, and B. M. Forster, tenor.

The principal address on Tuesday was delivered by the president of the asso-



Photo by Mishkin

LEO ORNSTEIN

This Young American-Resident Pianist and Composer, Who Aroused Heated Controversies Because of the Ultra-Modern Tendencies Exhibited in His Music, Will Make a Recital Tour of the Country Next Season (See Page 8)

Alexander Scriabine Dead in Moscow

Alexander Nikolaevich Scriabine, the eminent Russian composer and pianist, died in Moscow on April 27. Death was caused by blood poisoning.

Scriabine was born in Moscow on January 10, 1872. His musical training was obtained at the Moscow Conservatory, where he studied piano under Safonoff and gained a gold medal in 1892. Thereafter he earned a considerable reputation as pianist and composer in Paris, Brussels, Amsterdam and other cities. From 1898 to 1903 he was professor of pianoforte at Moscow Conservatory, but thereafter devoted himself almost exclusively to composition. However, he made one tour of America as pianist in 1907, playing in New York and other cities.

Scriabine wrote several choral symphonies, three sonatas, a piano concerto and numerous other pieces for piano. He was best known of late years as the composer of "Prometheus," or "Poem of Fire," in which the effect of the music was designed to be heightened by the use of vari-colored lights thrown upon a screen. This work has been performed in several European capitals and in Chicago, without the accompanying light effects. Its first performance anywhere with colors was given in New York on March 20 last by the Russian Symphony Orchestra.

"Aida" Opens Havana Opera Season Brilliantly

Cable messages of April 23 from Havana, Cuba, to New York newspapers, described the opening of the new Havana National Theater on the preceding evening as an event of great brilliance. The opera was "Aida" and Titta Ruffo was the Amonasro. The theater was packed to the doors, the audience including the members of the highest society in Havana, headed by President Menocal and his family and staff.

Geraldine Farrar to Pose for "Movies"

The Jesse L. Lasky Film Company has made a contract with Geraldine Farrar, calling for her appearance before the moving picture camera out of the opera season. It is announced that Miss Farrar will go to Los Angeles on June 15 to pose for her first picture, which may be "Carmen."

Witherspoon Re-engaged for Metropolitan

Herbert Witherspoon, the distinguished American basso, has been re-engaged by the Metropolitan Opera Company for next season, according to announcement made this week.

BALLET SEASON TO SUPPLEMENT OPERA AT METROPOLITAN

Engagement of Imperial Russian Organization Announced for Next Year—Twenty Weeks of Opera to Be Followed by Four Weeks of Ballet in Longest Season Ever Conducted at Metropolitan—Diaghilew Company to Be Headed by Karsawina and Nijinsky

THERE will be twenty-four weeks instead of twenty-three in the next season at the Metropolitan Opera House—the longest season ever conducted at that establishment. However, only twenty weeks will be devoted to opera, as the last four weeks will be taken up by performances of the Imperial Russian Ballet, under the direction of Serge de Diaghilew. The season will begin on Monday, November 15.

The foregoing news was published this week by the Metropolitan company in its official announcement to its subscribers. The statement begins with the assurance that "in respect of the eminence of artists engaged, the perfection of ensemble and in all other respects" the high standards of preceding seasons will be maintained. With regard to the engagement of the Russian Ballet, the statement continues:

"In response to frequent requests the management has made arrangements whereby, during the last four weeks of the season, the Metropolitan Opera House will be given over to the world-famed Russian Ballet of M. Serge de Diaghilew, presenting Mme. Karsawina and M. Nijinsky, M. and Mme. Fokine and other stars, with the entire troupe and repertoire of ballet spectacles which have been creating such a sensation in Europe for the past few years. The complete equipment of scenery, costumes, properties, etc., will be transported to New York, and the productions will be mounted here exactly as they have been presented in the great opera houses of Europe, where this troupe has appeared on a parity in every respect with grand opera.

"While the season will continue for twenty-four weeks, instead of twenty-three as in the past, the management takes pleasure in announcing that the prices for season subscriptions will not be proportionately increased, but will continue the same as last year. The subscription books for the season 1915-1916 are now open for subscribers to the present season who will have the right, up to and including May 22, 1915, to renew their subscriptions. On and after June 1, 1915, the books will be open to new subscribers."

In a supplementary announcement with regard to the ballet, the management says:

"The settings and costumes for the entire repertoire, all to be brought from Europe, are by Leon Bakst, the master colorist. Each performance will be distinctive, the list of productions including all the ballets that have made such an impression in Europe, notably at the Théâtre du Châtelet in Paris and at Covent Garden in London. The company will number fifty-five and will give its ballets with full symphony orchestra."

The company will be under the management of what has recently been formed as the Metropolitan Opera Ballet Company. John Brown, who is business comptroller of the Metropolitan Opera Company, heads the Metropolitan Opera Ballet Company and in conjunction with Maximilian Elser, Jr., will have the entire management of this enterprise.

[Continued on page 2]

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

TOUCHING DEMONSTRATION FOR HERTZ AT HIS METROPOLITAN LEAVETAKING

Affection of New York Opera-goers for Departing Conductor Conveyed in Cheering, Stamping and Waving of Handkerchiefs—A Silver Wreath from His Fellow Artists—"Rosenkavalier" His Farewell Performance after Thirteen Years of Splendid Service—"Boris Godounow" Brings the New York Season to an End—Final Performances of "Traviata", "Fidelio" and "Butterfly," with a Special Ovation for Miss Farrar in Puccini's Opera

"BORIS GODOUNOW," stirringly performed, brought the Metropolitan Opera's season to an impressive close last Saturday evening. Both opera and the representation thereof conformed properly to the dignity of the occasion and an audience of great proportions tendered the singers a farewell at once effusive and moving. Applause was unrestrained and curtain calls numerous after every scene. Mr. Didur enjoyed a tumultuous ovation after the hallucination scene, as did Mr. Althouse and Mme. Ober, after the Polish episode, and, at the close of the opera, all the participants on the stage as well as Mr. Polacco were lionized. The noted conductor, indeed, met with prolonged salvos of applause when he appeared in the orchestra pit before each act. During the last week of the season he added many cubits to his artistic stature.

Mr. Polacco had never before conducted Moussorgsky's opera in New York. Together with "Aida" it is the greatest work he has yet had the opportunity to present here. Earlier in the season an eleventh hour indisposition of Mr. Toscanini consigned the opera to his care in Philadelphia and he won brilliant endorsements in it. Last Saturday, he conducted it with such authority, sweep, pulsating vitality and driving force of dramatic eloquence that it seemed as though the experience of years must necessarily lie behind his performance of this particular masterpiece. In the disclosure of its intensely Russian spirit he is entirely as successful as Toscanini, and the breadth and power of climax attained bespoke the conductor of temperament and superb musicianship. The singers were in their best form and though Mmes. Ober and Mattfeld and Mr. Althouse had worked hard in the afternoon's "Rosenkavalier" they showed no signs of fatigue.

The last appearance of Alfred Hertz in the conductor's chair which he has so honorably occupied for thirteen years, lent a strong tinge of sadness to the Saturday matinee performance of Strauss's slap-dash musical farce. Mmes. Hempel, Schumann Mattfeld and Curtis and Messrs. Goritz, Reiss and Weil sang their farewells for the year at this performance of "Der Rosenkavalier," which was up to the usual standard in all respects.

An Affecting Demonstration

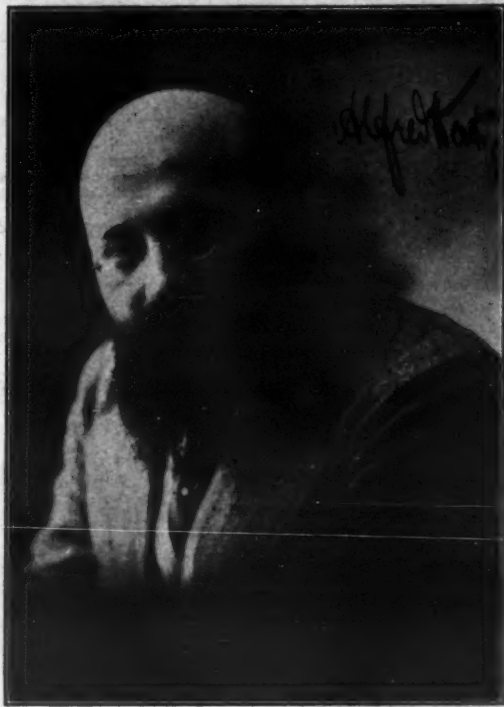
If the attendance was somewhat less than is the rule of a Saturday afternoon the warm weather must be accounted blameworthy. At all events the audience was sufficiently large to insure the admired conductor an affectionate send-off. Demonstrations before each of the three acts served but as prelude to the real leavetaking at the close. Then Mr. Hertz was led before the curtain by each of the principal artists in turn and finally left on the stage alone, whereupon the house rose at him and there were stamping of feet, waving of handkerchiefs and cheers from all sides. After nearly ten minutes of demonstration, the conductor spoke a few words to the effect that he was more touched than he could say and that he gave thanks from the bottom of his heart. It was clear that he was very deeply moved.

Behind the curtain, after the performance, Mr. Hertz was the recipient of another tribute of admiration when, surrounded by the singers and general staff he was handed a silver wreath, a gift of the artists and also a gold cigarette case bought, as Mr. Goritz informed him in a humorous speech that somewhat mitigated the emotion of the occasion, with the excess funds contributed for the wreath. Avowing himself unable to make a speech the conductor professed heartfelt thanks and declared the wrench of parting was more painful than he believed possible.

Mr. Hertz's Achievements

Thus ends the Metropolitan career of Alfred Hertz, who has won the esteem of lovers of German opera more than any conductor since Anton Seidl. He has at-

tained his artistic maturity in New York for when Maurice Grau secured him in 1902 from the Stadttheater of Breslau he was still in a measure unripe, though his great talents were unquestioned and they gained immediate recognition when he conducted his first opera, "Lohengrin," in New York. The date was November 28, 1902, and the cast included Gadske,



Alfred Hertz, the Eminent Conductor of German Opera, Who Retires from the Metropolitan Company after Thirteen Years of Distinguished Service

Schumann-Heink, David Bispham, Edouard de Reszke and Adolf Mühlmann. Much perfunctoriness characterized the Wagnerian performances in those days and Mr. Hertz set energetically to work to eradicate it.

With the advent of Conried there fell to Mr. Hertz the signal honor of conducting the first "Parsifal" outside of Bayreuth. He did so with supreme honor to himself and in this wise he has conducted his every performance of it ever since. In that same year he brought out Ethel Smythe's ill-fated "Der Wald."

In 1903, Mr. Hertz temporarily lost his monopoly on the German works when Conried imported Felix Mottl. But that eminent personage did not take kindly to Metropolitan conditions and shook the dust of the place from his feet after a single season, leaving Hertz in unquestioned charge of German works again. To his list of operas were subsequently added "Fidelio," Goldmark's "Queen of Sheba" and "Hänsel and Gretel." During the fifth year in his incumbency he brought out after heroic labor Strauss's "Salome," only to see that work shelved after one hearing through the prudery of certain directors and boxholders. In 1907 and '08, Mr. Hertz was again constrained to share his work with a newcomer, this time Gustav Mahler.

The Last Seven Years

Since Mahler's departure from the Metropolitan, Mr. Hertz has held sway over the German works disputed only by Mr. Toscanini who took to himself "Götterdämmerung" (which he subsequently relinquished), "Tristan" and, more lately "Meistersinger." The new German and American works which Mr. Hertz brought out during the last seven years include "Tiefand," "Königskinder," "Versiegelt," "Lobetanz," "Mona," "Pope of Desire," "Cyrano" and "Rosenkavalier." In the preparation of the American works he has shown as much care and devotion as in German operas.

Mr. Hertz's art has greatly refined and clarified itself since his first year's here. He was at first accused—and not without reason—of excessive physical energy in handling the orchestra with the result of engulfing the singers. Of late years he has eliminated this propensity to a great extent. Nevertheless, his conducting is suffused with an emotional fire that none can resist. His "Götterdämmerung" is an experience of a lifetime. During his

sojourn at the Metropolitan Mr. Hertz has evolved from a worthy conductor into a great one.

Last Verdi Performance

Verdi was represented in the schedule for the last time this season when "Traviata" was sung on Wednesday evening of last week with its usual cast. Frieda Hempel once more revealed her dual abilities, as coloratura and lyric soprano, singing her florid first-act arias with brilliance, and rising tellingly to the dramatic demands of *Violetta's* later scenes. Pasquale Amato's stirring delivery of his "Di Provenza" aria evoked an ovation like unto that which greets his "Pagliacci" Prologue. He invested the elder *Germont* with real distinction. Luca Botta's singing of *Alfredo* was altogether artistic.

One of the delights of the performance was the buoyantly refreshing dancing of Rosina Galli at the head of Pauline Verhoeven's *corps de ballet*. Giorgio Polacco continued his period of strenuous activity as a masterful force at the conductor's desk.

"Fidelio's" Fifth Hearing

The last appearance of Mme. Kurt and of Messrs. Sembach, Braun and Middleton took place on Thursday evening of last week when "Fidelio" had its fifth hearing before a house as large as though the opera had been "Tristan"—the largest audience, in fact, that Beethoven's opera has attracted this year. The work seems actually to be thriving and gaining popularity in the face of all the melancholy predictions which its revival occasioned. May its lot so continue next year! "Fidelio" is really one of the season's biggest feathers in Mr. Gatti's cap.

The present repetition was stirring and moved the house to repeated demonstrations of delight. The orchestra, under Mr. Hertz, took particular pains with the "Leonore" Overture and played it with greater smoothness and finish than had previously been the case.

Miss Farrar's Farewell

Geraldine Farrar, Antonio Scotti and Riccardo Martin sang their farewell for the season when they appeared at the Friday evening performance of "Madama Butterfly." The event was made the occasion for a special demonstration in favor of Miss Farrar, whose admirers continued clapping, pounding and whistling even after she had responded to a dozen curtain calls at the end of the performance. Finally the question

WISCONSIN TEACHERS ADOPT A SYSTEM OF TESTS FOR DEGREES

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ciation, Liborius Semmann, who spoke on high school credits for music and a standard of attainment for music teachers. He said the present campaign for a standard of examinations for teachers was the culmination of a movement which was begun long ago by Dr. Mason and which would express itself in a realization of the Declaration of the Music Independence of America, as promulgated by John C. Freund, editor of *MUSICAL AMERICA*. He asked for the sympathy of the musician in the movement, saying examinations and standardization would place music on a basis with other professions. He insisted that the standard of attainment must be an academic standard comprising every aspect of music to a degree for all teachers.

A paper on standardization by Dr. Charles H. Mills followed, with discussion led by F. V. Evans, of Lawrence Conservatory. At the business meeting in the afternoon the following officers were elected for the ensuing year: Liborius Semmann, Milwaukee, re-elected by unanimous vote, president; honorary president, Prof. F. A. Parker, Madison; vice-president, Mrs. Estelle Hall Reade,

was shouted at her, "Are you coming back next season?"

"Yes, I am," said the prima donna, "and for many years to come. And I am just as happy as you are."

The performance had familiar beauties, Miss Farrar and her associates singing with particular fervor. Mr. Polacco conducted with his unvarying devotion.

6,000 AT OPENING OF ATLANTA OPERA

Inaugural of Metropolitan's Fifth Season Success from Every Standpoint

[By Telegraph to *MUSICAL AMERICA*.]

ATLANTA, GA., April 26.—The opening of Atlanta's fifth season of Metropolitan Grand Opera to-night with Meyerbeer's "Huguenots" was a splendid success from every standpoint. Giovanni Martinelli made his Atlanta debut before one of the most brilliant audiences that has ever greeted him. Along with Mr. Scotti, Miss Hempel, Mme. Kurt and other old favorites he was received with open arms. All the singers were in the finest form. There was an audience of nearly 6,000.

Singers and officials of the opera company expressed themselves as delighted with the auspicious beginning. Said Colonel W. L. Peel, president of the Atlanta Music Festival Association, which sponsors opera here, "I hope *MUSICAL AMERICA* will say that the opening night was more of a triumph for the faith of the southern guarantors than it was even for the opera stars. The assured financial success of this week demonstrates the fact that you can't down the South."

Said F. C. Coppicus, general secretary of the opera company, "It couldn't have been better." L. K. S.

Saint-Saëns Sails for America May 1

A Paris cable of April 26 to New York says that Camille Saint-Saëns, the composer, will sail from Bordeaux for New York this Saturday, May 1, on his way to San Francisco. M. Saint-Saëns will be the first delegate at the Exposition of the Franco-American Commission for the Development of Political, Economic, Literary and Artistic Relations, and will appear in a series of lectures arranged for eminent Frenchmen by the commission, at the request of the French government. The composer said in Paris that he looked forward with uncommon pleasure to revisiting the United States. He is eighty years old, but looks much younger. "I shall go direct to San Francisco," he said. "Afterward I may visit some other cities where I have friends. My expectation is to lecture once only and to direct three concerts. I shall probably be in America about three months."

Ripon; secretary, Mrs. Georgia Hyde, Madison; treasurer, Mrs. A. L. Heilmann, Merrill; auditor, Mrs. Charles McLenegan, Milwaukee.

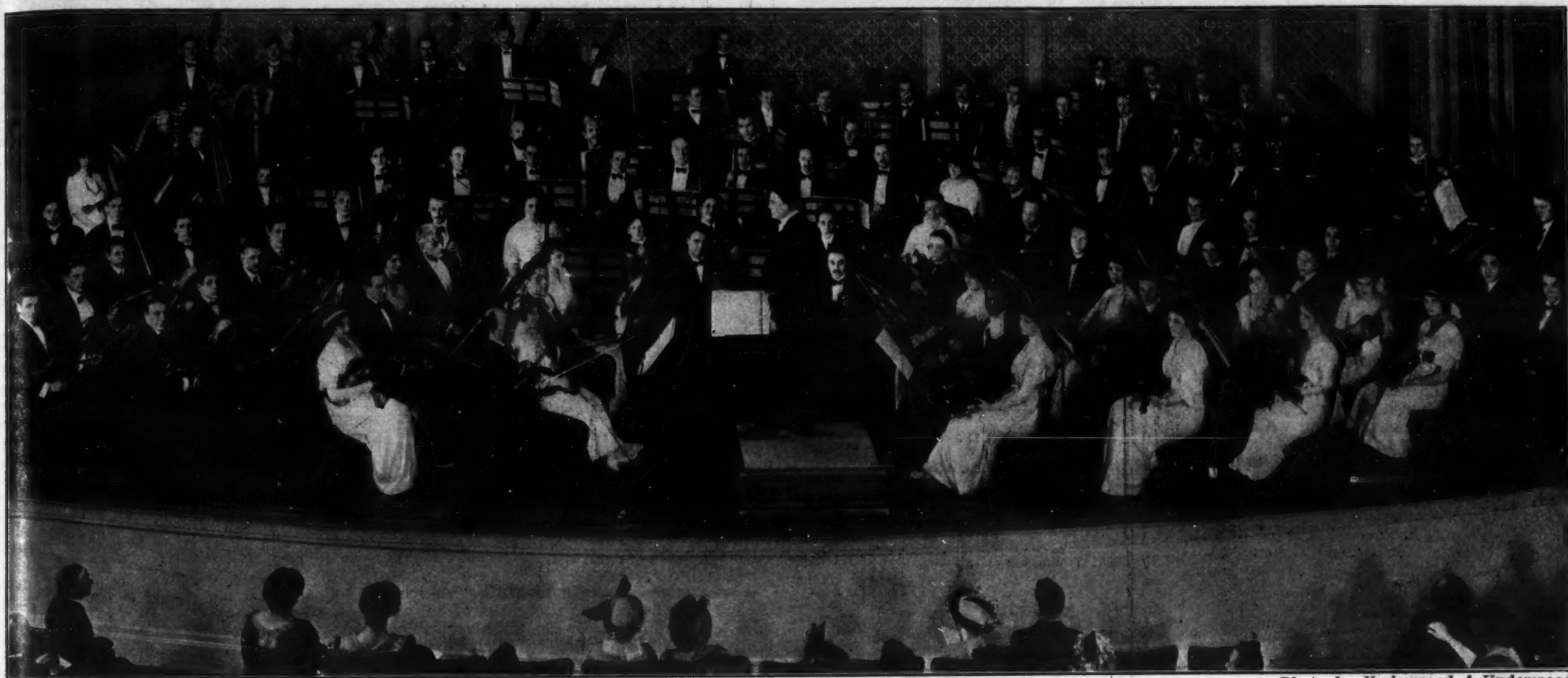
Brilliant Recital by Shattuck

An interesting recital was given after the session by Wilna Solvay, violinist, assisted by M. T. W. Jenny, pianist. Tuesday evening members listened with rapt attention to a brilliant recital by Arthur Shattuck, pianist.

Wednesday was given over to reports of committees and discussion. Elizabeth Harding read a paper on "Voice" at the morning session, and in the afternoon Mrs. J. S. Morris read a paper on "Community Service." An interesting departure in activities was the formation at the meeting of an advanced students' department of the state association. Students chosen by a committee are to be given an hour's time at each convention for a recital, and students are accorded the same privileges as associate members. The Wednesday session was closed by a concert given by Florence Bettry, pianist, and Karl Schilte, violinist, of Racine, and by Elgia Wittwer, contralto, of Madison.

At the banquet Wednesday evening addresses were given by Dean Semmann, Professor Parker, Mrs. C. McLenegan, and Professor Dykema. One of the interesting features of the convention was the community concert directed by Professor Dykema at the opening of the sessions; four-part songs familiar to few members were read at sight fluently by the singers, with piano accompaniment and violin obligato. J. E. M.

A NEW TRAINING SCHOOL FOR ORCHESTRA MUSICIANS



—Photo by Underwood & Underwood

Christiaan Kriens Conducting His Symphony Club, the Object of Which Is to Provide Musicians with Experience in Orchestral Routine. The Value of This Worthy Plan Was Demonstrated Convincingly Monday Night When the New Organization Gave a Concert in Carnegie Hall, New York

IF the work which has been so splendidly begun by Christiaan Kriens with his Symphony Club, an orchestra of more than one-hundred amateur players, can be carried on in the praiseworthy manner that marked its performance at Carnegie Hall on Monday evening, April 26, America will be able, within less than a decade, to call upon native orchestral players for posts in its symphonic organizations.

Up to the present time the personnel of our large orchestral bodies is ninety per cent. foreign in make-up. The New York Symphony Orchestra, according to its conductor Walter Damrosch has thirteen nationalities represented in it. And the ranks of such orchestras as the New York Philharmonic and the Boston Symphony contain but a handful of native Americans.

Christiaan Kriens, favorably known as composer, violinist and violin pedagogue, realizing this, two years ago organized the Kriens Symphony Club in New York. He set to work surrounded by difficulties; he called for instrumental players who desired routine in orchestral playing. At first they came slowly, but after a concert had been given in the Park Avenue M. E. Church of which Mr. Kriens is musical director and where the orchestra meets for rehearsal, there was a quick response. Mr. Kriens has worked very hard. He has given his time unselfishly and the work he has accomplished is unquestionably the result of serious labors. An orchestral group, when it numbers more than a hundred, is a cumbersome matter. When the players are amateurs it is more than that. Yet Mr. Kriens managed to control these rather unwieldy forces even in such taxing things as the "Freischütz" Overture and the Andante and Finale of Beethoven's Fifth Symphony. Needless to add the playing of the Finale was better than was the slow movement, for which no young organization can be prepared.

In such items as the Tchaikowsky Andante Cantabile, Op. 11, the "Fête Bohème" from Massenet's "Scènes Pittoresques" there was much that was commendable. The quality of string tone is good, the winds played commendably in tune and the brass instruments, which are very numerous, seemed to enjoy their work. The advisability of having as many trumpets and trombones as performed on this occasion is questionable, unless it be realized that one must strengthen the parts when non-professional players perform. Particularly noticeable was the effect in such things as the Beethoven, where the trumpet parts, composed of open notes (the only notes possible on the trumpets of that day) came out as a theme rather than as supporting notes in the harmony.

Mr. Kriens conducted intelligently, with enthusiasm and with a complete knowledge of his scores. The other orchestral numbers were the first performance in manuscript of an Intermezzo Symphonique from the Oratorio "The Comforter" by Margaret Hoberg of New York, which the writer was unable to

from Charpentier's "Louise," winning much applause for her earnest work and later the "Caro Nome" aria from "Rigoletto," Handel's "Come Beloved" and songs by Jaques-Dalcroze and La Forge with piano accompaniment, Maurice Lafarge presiding ably at the piano. In Miss Stang the audience made the ac-

and brought her an ovation at the close, as well as scores of bouquets. Her performance was a feather in Mr. Kriens's cap as a teacher of violin, for she has pursued her violinistic study entirely under him. The audience was a large one and contained many prominent musicians, among them Maud Powell, Arthur Hartman, Douglas Powell, Gustav Saenger, Charles Norman Granville and Dr. F. Morris Class. A. W. K.



Christiaan Kriens, Organizer and Conductor of the Kriens Symphony Club. Above, Katherine Stang, Violin Soloist, and, below, Mme. Portia Martin Burley, Soprano Soloist at Monday Night's Concert

hear, and the "Coronation March" from Meyerbeer's "Prophet."

The soloists were Mme. Portia Martin Burley, soprano and Katherine Stang, violinist. Mme. Burley sang with orchestra the familiar aria "Depuis le Jour"

quaintance of a young violinist—she can scarcely be more than fifteen years of age—rarely gifted and the possessor of a talent that should take her far. Already she has a fine full tone, almost masculine in quality and a technical equipment that carried her through the first movement of the Mendelssohn Concerto safely. What is more, she has dash and she threw herself into her performance admirably, showing no nervousness. To be sure, her tone is at present a trifle too sensuous and she overdoes in changing the positions what corresponds to singing *portamento*. Yet her playing of the Mendelssohn was surprisingly interesting

THE ART SUPPLEMENT: PASQUALE AMATO

PASQUALE AMATO, whose portrait as Napoleon in Giordano's new opera, "Madame Sans Gêne," appears as an art supplement to this week's issue of MUSICAL AMERICA, has completed his seventh year as a member of the Metropolitan Opera Company. In this period the distinguished Italian baritone has established himself as one of the most popular and satisfying artists before the operatic public in this country.

When Amato made his début at the Metropolitan in the Fall of 1908 music critics and the public generally recognized that he had qualities that raised him far above the average of operatic baritones who had been heard in this country. He has since justified the early predictions made for his brilliant career. This season, besides reappearing in the rôles that have won him his widespread popularity in New York, he appeared as Escamillo in the revival of "Carmen" and created the rôle of Napoleon in the Giordano opera. His characterization of the latter rôle aroused deep interest and provided an emphatic affirmative answer to the often-asked question as to whether Napoleon could successfully be presented as a singing actor.

Mr. Amato made his début in "Traviata" at the Teatro Bellini in Naples, in 1900. He then sang in the leading cities of Germany, making guest appearances and at various times has appeared as a regular member in the opera companies at Covent Garden, London; Buenos Ayres, Rio de Janeiro, Alexandria, Egypt, and La Scala, Milan, where he was the leading baritone for two seasons preceding his coming to America.

He has also sung with distinguished success in concerts throughout the United States.

TOSCANINI DEPARTS FOR SUMMER'S REST

Emmy Destinn Also Sails—She
Is to Return for Concert
Tour in Autumn

Sailing last Saturday for Genoa on the *Duca degli Abruzzi*, of the Italian line, were Arturo Toscanini and Emmy Destinn, of the Metropolitan Opera Company. Mr. Toscanini's sudden departure was due to the nervous breakdown which prevented him from occupying the conductor's stand at the Metropolitan for a week preceding his departure and which made it impossible for him to go with the company to Atlanta this week. He will take a complete rest during the summer at his home in Italy and will return to the Metropolitan in the autumn.

Miss Destinn, who did not renew her contract with the Metropolitan company, is returning to her home in Prague, Bohemia, to rest for next season, which she is to devote entirely to concert work. She intends returning to this country on September 25 for a tour which begins on October 3 at Portland, Ore., and which will extend across the continent, touching practically every large city in the United States. Already more than sixty engagements have been closed for her by her personal representative, Ottokar Bartik. Mr. Bartik announces that Miss Destinn will have five appearances in New York, including three concerts with the Philharmonic Orchestra and a Carnegie Hall and an Aeolian Hall recital.

In Bohemia, Miss Destinn will meet her fiancé, Dinh Gilly, the baritone, and will make a further effort to obtain his release as a prisoner of war.

Other departures for Europe of members of the Metropolitan company will be comparatively few this season. Manager Gatti-Casazza will issue his annual statement next Monday, May 3, and will sail for Italy, possibly on May 5, on the *Dante Alighieri*. Press Representative William J. Guard and Otto Weil will also sail for Italy directly after the Atlanta season.

BIRMINGHAM'S FESTIVAL

Damrosch Forces and Fine Quartet of
Vocalists Collaborate

BIRMINGHAM, ALA., April 25.—The brief visit made recently by Walter Damrosch and his orchestra was a memorable event. Artistically and financially the festival was a brilliant success. A splendid vocal quartet and a well drilled chorus of 140 voices under the direction of Rienzi Thomas, combined with the fine orchestra, made an ensemble altogether satisfying. The soloists, Grace Kerns, soprano; Merle Tillotson-Alcock, contralto; John Campbell, tenor, and Mollo Picco, baritone, were given opportunities for displaying their vocal abilities in "The Golden Legend" of Sullivan. Much of the financial success of the festival was due to the efforts of Mrs. G. Houston Davis, who was re-elected president of the Music Study Club for the coming year. Mrs. Davis has brought many artists to the city during the season and she is an indefatigable worker.

Alexander Saslavsky, the concertmaster, aroused the enthusiasm of his audience with his playing in the "Good Friday Spell" from "Parsifal." Mrs. Alcock registered a distinct triumph with her interpretation of the "Rosary" aria from "La Gioconda." The theater was crowded at both performances. A large audience was present at the recital given on April 19 at Cable Hall by the vocal pupils of Sara Mallam. A. H. C.

ELLEN LEARNED'S RECITAL

Contralto Charms Hearers in Program
with Miss Wagner's Players

A most interesting and well attended recital was that given on Thursday afternoon of last week at the Women's Cosmopolitan Club, New York, by Ellen Learned, contralto, with the assistance of Emilie Wagner and a Young People's Orchestra.

Miss Learned disclosed interpretative powers of uncommon order. Her rendition of a group of French songs, including compositions by Hess ("Dis Moi que Tu M'Aime"), Fontenailles ("Roses d'Hiver"), Paulin ("Avril pose ses pieds lents") and Berat ("La Lisette de Béranget") was marked by ease of tonal delivery and exceptional clarity of diction. Miss Learned's other numbers

included compositions by various American composers, Mary Knight Wood's "Thy Name," Alice Shaw's "Pussy Willow," Harvey Worthington Loomis's "The Hour of the Whippoorwill," Mabel Wood Hill's "The Lark," Arthur Bergh's "Farewell to Robin," Israel Joseph's "In Springtime," an "old darkey" song, dedicated to Miss Learned, and Marion Bauer's "Youth Comes Dancing Over the Meadows." To all of these numbers Miss Learned's artistic interpretations and opulent vocal resources lent especial charm.

Interest in the recital was enhanced by the capable playing of the orchestra under the direction of Miss Wagner. Louis Schwartz, a youthful violinist, also played commendably a movement from the A Major Concerto by Mozart, with orchestral accompaniment.

LOUISIANA DEFERS ACTION ON SUBJECT OF REGISTRATION

State Music Teachers in Convention
Decide to Postpone Matter
until 1916 Meeting—Opposition
to Examination Plan Brings
About Decision to Establish
Voluntary Tests in Three
Grades—Address on Community
Music and Recital for Delegates

NEW ORLEANS, LA., April 24.—It was decided at the convention of the Louisiana Music Teachers' Association which was in session here last week that no action would be taken upon the proposition to go before the Legislature and ask for compulsory registration of music teachers this year, but that it would be left for the 1916 convention to decide. The proposition was debated considerably and finally action was postponed as the easiest manner of disposing of the matter for the present.

There was also much discussion on the proposition to standardize music teaching by requiring all teachers to be examined, many opposing a plan to have all teachers examined as those who have been teaching for years might object to having to undergo such examination. It was finally decided that examination would be voluntary and not compulsory. Three grades were established, known as licentiate, associate and fellow, the last being the highest.

The Association met in the Grunewald Hotel with Leon Ryder Maxwell presiding. Mr. Maxwell declared there are 1,700 music teachers in Louisiana who follow teaching as a profession and of these 1,200 are white teachers.

Ella F. Montgomery, of Winnfield, La., delivered an address on community music. Harold Ryder Harvey, violinist, and Cecilie Mandot, pianist, of Natchitoches, La., gave a recital. L. A. D.

STANDARDIZATION FOR IOWA

This Is the Aim of Teachers' Campaign
Headed by Mrs. Heizer

DES MOINES, IA., April 23.—To standardize the music of Iowa is one of the principal objects toward which the energies of Mrs. Frederick Heizer, the first woman president of the Society of Music Teachers of Iowa, are being directed. Mrs. Heizer is spending a brief time in Des Moines, coming in the interests of the society, which will hold its twentieth annual meeting at Waterloo on May 26, 27 and 28. This gathering will be also somewhat of a reunion and all the past presidents who are alive will be in attendance to take part in the discussion on standardizing music in Iowa and the methods to be followed in bringing this about. This is the first attempt of its kind in the State. A permanent membership of 1,000 is the goal toward which Mrs. Heizer is working.

In Sioux City Mrs. Heizer is active as a teacher in the Heizer School of Music, which is under the direction of Mr. Heizer and herself. Their son, Frederick Heizer, a violinist, has done a good deal of concert work and has won laurels in this State.

Loyal Phillips Shawe, baritone, and Mrs. Grace Goff Fernald, soprano, a pupil of Mr. Shawe, sang at a concert in Woonsocket, R. I., on Friday, April 23.

CAPABLE PRINCIPALS IN ZURO COMPANY

Leading Singers Do Good Work
in "Aida" and "Rigoletto"
on Bowery

Second of the Spring opera seasons inaugurated in Greater New York was that of the Louis Zuro forces which began their run at the People's Theater on the Bowery with "Aida" on April 26. The chief merit of the performance was the excellence of the principals, several of whom had done good service in important opera companies.

Mme. Matja von Niessen-Stone made her well sung *Amneris* stand out especially by reason of her dramatic cogency and fidelity to the traditions of the part. Alice Eversman was a striking-looking *Aida* and her performance grew constantly more effective as the evening progressed. Per Bettin revealed a resonant voice as *Amonasro*, even if he was not a terrifyingly fierce Ethiopian. George Everett skilfully made his baritone meet the demands of a bass rôle, the *King*. Vittorio Navarini was a sonorous *High Priest*; Guido Cecotti called forth "Bravos" as *Rhadames*, and Elsa Garrett sang the *Priestess's* solo pleasingly.

There were certain features which served to substantiate the claim of those who contend that opera is acceptable only when it is produced in a luxurious manner. Certain phases were across the line separating the sublime from the ridiculous. For instance, only by overworking the imagination could one have visualized Egypt in the "Boweryized Granville Barker" style of scenery. Then there were crudities such as the very evident piano accompaniment for the *Priestess's* song in the Theban temple; the vestal virgin who had one of the priests remove the incense because it annoyed her, and the wooden "slab" over the tomb of *Rhadames*, which, when the latter tried his strength against it, moved so perceptibly as to make unsteady the footing of the priest standing on it. The evolutions of the ballet fre-

quently provoked amusement; the chorus, especially the male section, was inadequate, and the work of the orchestra under Ignacio Castillo was frequently ragged. The audience was effusive in its applause. K. S. C.

Tuesday evening's performance was devoted to Verdi's "Rigoletto," which brought out a good-sized and enthusiastic audience. The occasion was notable in that it presented two new singers, who effected their debuts, Grace Hoffman, a young American lyric soprano, and Theodore Kittay, a tenor, discovered a few years ago by Pasquale Amato of the Metropolitan Opera House.

Miss Hoffman, who is a daughter of Professor Hoffman, head of the department of philosophy at Union College, made an instantaneous success with her hearers. The young soprano sang the taxing music of *Gilda* with an amazing purity, impeccable intonation and a freshness of voice that was really admirable. Technically, also, she has much to offer and in the "Caro Nome" she found no trouble with the E in *alt* at the close, which was wholly free from the pinched quality so often found in singers of florid music. Her success was undeniable and she received many floral pieces. She is a product of American training. Her instructor, Emory B. Randolph, was present to hear his pupil. As the prodigal *Duke of Mantua* Mr. Kittay carried himself through with credit. His voice is of a rather beautiful lyric quality and had he not been hampered by hoarseness he would have achieved even greater success. He was very cordially applauded.

The title rôle was adequately sung by Alessandro Modesti, who did excellent work in the second act; the *Sparafucile* of Percy Richards and the *Monterone* of George Everett—who should by all means be given an opportunity by Impresario Zuro to do a rôle that suits his fine baritone voice—were praiseworthy. Miss Campbell was the *Maddalena*.

An American, Carlo Edwards, was the conductor. He showed a solid knowledge of the score and though his instrumental forces were limited he achieved some stirring climaxes. In the audience were several notable personages in the musical world, among them Dr. H. Holbrook Curtis, Marie Kieckhefer and Mme. Harriet A. Strakosch. A. W. K.

REQUEST PROGRAM AS McCORMACK FAREWELL

Overflow Audience Recalls Tenor for
Endless Succession of Encores
in Final Recital

John McCormack announced a request program for his adieu concert last Sunday night at Carnegie Hall, New York. Had he yielded to all of the audience's importunities he would have been singing well into the middle of the week, for the requests for songs were so numerous as to be impossible of granting and the demand for encores so unvarying that to comply with half of them would have meant an *ad infinitum* recital.

However, the tenor was generous in his responses. He gave a program of the best songs in his repertoire and met the encore demand with a prodigality which partially appeased the clamor of an assemblage that strained the walls of Carnegie Hall and well nigh fractured the fire laws of the City of New York.

His program opened with a group by Schumann, Schubert and Liszt and included songs by Liza Lehmann, Edwin Schneider, Dix, Hughes, Stanford, Robinson, MacMurrough and Baker. To these were added Schubert's "Ave Maria," "The Little Gray Home in the West," "Mother Machree" (sung three times) and the always popular "I Hear You Calling Me."

Edwin Schneider provided adequate accompaniments and had to acknowledge several rounds of applause for his own song, "When the Dew Is Falling." Donald McBeath introduced a new violin number in Ludwig Schwab's Scottish Lullaby.

Three Artists Added to Foster and David List for 1915-16

Foster and David, the New York concert managers, announce the addition of three new names to their list of artists for next season. They are Florence Hardeman, violinist; Evelyn Egarter, soprano, and Florence Larrabee, pianist. Miss Hardeman is the young woman who made such a success on tour with Sousa's Band. She is a pupil of Leopold Auer.

Miss Egarter is an American girl who received most of her musical education in this country and for several years was a pupil of Dubigné in Paris. She has had much success in Europe. Miss Larrabee, who is a favorite pupil of Mme. Carreno, appeared with the Boston Symphony Orchestra and toured in concerts in this country last season. At the recent festival at Richmond, Va., Miss Larrabee was pronounced one of the finest artists who had been heard there.

KITTY CHEATHAM IN HOUSTON

Noted "Disease" in Climacteric Event of
City's Art League

HOUSTON, TEX., April 23.—The Houston Art League has established for itself the custom of bringing annually an artist of world-wide fame to give a recital as the League's climacteric offering to its patrons and the general public. The artist engaged for this year's affair was Kitty Cheatham, who gave on Wednesday evening of last week a program of uniquely characteristic numbers in the Prince Theater before an immense and attentive audience.

The twelve opera boxes were decorated with the colors, penants and shields of this country's most famous colleges and were all occupied by certain alumni of the several institutions represented. The stage setting showed a beautifully realistic picture of an old-time Southern flower-garden. Miss Cheatham's program was of the delightful nature that is familiar to her admirers throughout the country.

During her single day's sojourn in Houston Miss Cheatham was the honor-guest at a luncheon at the Country Club and at an attractive supper party at the Rice Hotel after the performance on Wednesday night. Mrs. Gentry Waldo, vice-president of the Houston Art League, was hostess on the latter occasion. W. H.

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A MUSICAL PIONEER IN THE SOUTH AND WEST

Mme. Bianca Randall Believes Concert Artist Should Do More Than Merely Entertain—She Has Maintained High Artistic Standard in Unbeaten Paths with Song Programs of High Value

THAT the traveling concert artist has a higher duty than merely to provide entertainment is the firm belief of Mme. Bianca Randall, the Southern soprano, who has just completed her second successful tour of this country.

This gifted singer, considered by Jean de Reszke one of the finest artistic products of his Paris studio, was interviewed by a MUSICAL AMERICA man last week when she expounded her theory with respect to the higher duties of the concert artist.

"Most of my traveling has so far been done in the South and Middle West and I enjoy nothing better than to sing before the vast assemblages of young men and women in our large educational institutions. I find these young minds keen, alert and extremely sensitive to the artistic significance of song programs. It is for this reason that I always strive to maintain the highest possible standard not only in the selection of my songs but in presenting them.

"There is often a tendency among artists, and often they are bidden by their managers to do so, to 'sing down' to such audiences. This is wrong. I have never suffered a lack of appreciation or even of enthusiasm by maintaining a high standard and I believe there can be just as much pleasure and quite as keen entertainment on the part of the hearers when really artistic purposes obtain."

Mme. Randall has been a veritable musical pioneer in her work. Besides her recitals in the largest cities where she has sung before audiences of four and five thousand persons, her trail has led her to spots infrequently visited by musical artists. During her two years of active concert work she has won noteworthy success not only because of her brilliant voice and satisfying interpretations but because of her ingratiating personality which apparently never fails



Mme. Bianca Randall, the American Soprano. The right-hand picture shows her as "Marguerite" in "Faust"

to win the cordial regard of her audiences.

When she sang in St. Louis she won the distinction of appearing before the first capacity audience except that which heard Kreisler at a St. Louis Symphony Orchestra concert. Critics in Charlotte, Jackson, Miss.; Atlanta, Ga.; Birmingham and Memphis have accorded her enthusiastic praise for the genuineness of

her art. Her voice is described as a fresh soprano of beautiful quality, employed with skill and intelligence. Her repertoire includes French and Italian operas, French, Italian, German and English songs.

Following seven years of study with Jean de Reszke she sang in opera in Florence, Milan, and other cities in Italy and France.

WANAMAKER CONCERT OF MUSIC BY KRAMER

A Program of Songs and Organ and Violin Pieces in Series Devoted to American Composers

For the tenth concert of the current series devoted to American composers and given in the Wanamaker Auditorium, New York, there was offered on Wednesday afternoon of last week a program consisting of songs and compositions for violin and organ by A. Walter Kramer. Mr. Kramer's music has obtained so extensive a vogue during the past few years and its quality maintains a level so consistently high that there can be no question of the really eminent rank he holds in the coterie of younger American composers. And the grateful qualities of his writings—in this case fully consistent with an intrinsically high character of musical inspiration—commend them readily to singers or instrumentalists, as the case may be, and account for the fact that their immediate popularity is not incompatible with their artistic excellence.

The artists concerned in last week's concert were Arabel Merrifield, contralto; Florence Hardeman, violinist; Martin Richardson, tenor; Royal Dadmun, baritone, and Alexander Russell, organist. Mr. Kramer played the piano accompaniments for the violinist and the singers with a composer's insight but with far more than the average composer's pianistic resources. The program, which was effusively applauded by a good-sized audience—Josef Stransky, Percy Grainger and Herbert Fryer were among the noted artists on hand—included the "Night Song," "Morning Song" and Concert Prelude in D Minor, for organ; the G Minor "Elegy," "In Elizabethan Days," "Chant Nègre," "Intermède Arabe" and "Spanish Dance," for violin; "In Dreams," "Green," "We Two" (songs for tenor); "For a Dream's Sake," "Of the Robin and the Master," "Allah," "The Last Hour" (for contralto); "The Relief," "The Stirrup Cup," "There is a Garden in Her Face" and "A Lover's Litany" (for baritone).

Most of these compositions have at one time or another been enthusiastically commented upon in the new music review columns of this journal and details may therefore be spared at the present writing. But as an entire program of them is the most inexorable test to which the productions of any composer can be subjected, it becomes necessary to remark herewith that Mr. Kramer's work impressed one afresh by its fluency, the note of emotional conviction which it almost invariably strikes, its refined workmanship and freedom from harmonic platitudes. Of the three organ pieces which Mr. Russell so admirably performed the Concert Prelude is the most broadly developed and significant, while among the various songs heard the present reviewer entertains a particular preference for the exquisite "Of the Robin and the Master," "For a Dream's Sake" and "There is a Garden in her Face." Being himself a violinist, Mr. Kramer is, of course, extremely happy in writing for the instrument and the "Chant Nègre" and "Elizabethan Days" established themselves in favor some time ago.

Miss Hardeman played these and the other numbers with good tone and musical feeling, while the singing of Mr. Richardson and Miss Merrifield called for commendation by reason of earnestness and natural excellence of vocal material. Mr. Dadmun stands, of course, in the front rank of American *lieder* singers and his work delighted in all respects.

H. F. P.

Maurice Halperson in the New York Staats Zeitung, Monday, April 26, 1915:

It is not a daily occurrence that one can say to a young American composer things that are agreeable and complimentary if one desires to remain within critical precincts. All the more refreshing then is the recognition which can be given to a whole array of works by A. Walter Kramer of this city, which had an entirely successful hearing when they comprised the tenth concert of a series devoted exclusively to native composers.

Mr. Kramer has stood the test with many compositions. For this reason one could calmly approach the ordeal of a

program made up entirely of his compositions. What Mr. Kramer excels in particularly is a very fine and at times markedly original invention, a harmonic conception, which although it leans toward the modern, yet remains within the bounds of the aesthetic; a feeling for atmospheric details, without disturbing the contour, all backed by a well-developed technique. On this occasion at the Wanamaker Auditorium we heard compositions for the organ, for the violin and songs. Of the three organ compositions preference must be given to the massive and masterly constructed Concert Prelude in D Minor played by Organist Alexander Russell with tonal and technical perfection.

The violin pieces (Mr. Kramer is an able violinist) are grateful, because they are written idiomatically for the instrument. Of these I think the best are the poetic "Chant Nègre" and the subtle "Intermède Arabe," in which one notes unusual whole-tone effects. Florence Hardeman proved herself in these pieces a player of poetic taste as well as accomplished ability.

The songs, of which there were heard several for contralto, tenor and baritone, are very effective and grateful. All of them are worthy of consideration. According to my personal taste I mention especially "For a Dream's Sake," "Of the Robin and the Master" and "Green." In Arabel Merrifield and Messrs. Martin Richardson and Royal Dadmun Mr. Kramer had interpreters capable of securing excellent effects. The composer, who himself played the piano accompaniments with rare taste, was the object of well-deserved ovations.

F. C. Coppicus to Visit California

F. C. Coppicus, general secretary of the Metropolitan Opera Company, who is in charge of arrangements for the present Atlanta season, will go to California at the end of this week. He will remain with his family at their ranch in Monterey and return to New York in time to sail for Italy on June 5. Mr. Coppicus will accompany General Manager Giulio Gatti-Casazza abroad until September.

WAR HAS NO EFFECT ON PHILHARMONIC

Last Year's Subscribers to Orchestra Season Retain their Holdings for 1915-1916

Subscription books for next season's cycle of concerts by the New York Philharmonic Society, which have been open for signatures at Carnegie Hall for several weeks past, were withdrawn May 1, the end of the period allotted to renewals. Striking testimony that the war has failed to exercise a deleterious influence on the musical situation in the United States, at least insofar as symphonic music is concerned, was discovered when Felix F. Leifels, manager of the Philharmonic Society checked up the books and found that with hardly an exception, subscribers to the series of the past season had retained their seats for the impending cycle.

On Monday, May 3, the books of the Philharmonic open for new subscribers.

"Not only have practically all of last season's subscribers already secured their seats anew for the Philharmonic concerts," stated Mr. Leifels, "but the waiting list of new subscribers is also much larger than at this time last year. I am pleased to note this indication of the evergrowing popularity of the orchestra under the baton of Josef Stransky."

Philharmonic subscriptions cover four series of concerts. There is to be a series of twelve Thursday evening concerts, sixteen Friday afternoons, twelve Sunday afternoons and four Saturday evenings. As usual, they will take place at Carnegie Hall. In addition, there will be two concerts for young people at Aeolian Hall, as in the past season. The leading vocal and instrumental soloists of the day will, of course, appear with the orchestra at the various concerts.

Fifteen Changes Coming in New York Philharmonic's Personnel

Conductor Josef Stransky announced last week that there would be fifteen changes in the personnel of the New York Philharmonic Orchestra next season. Of these, eight will be in the string section, four among the firsts and four among the seconds. Most of the new members will be young players. Maximilian Pilzer will remain as concertmaster.

Boston Opera House Likely to Be Leased for Theatrical Productions

[By telegraph to MUSICAL AMERICA.]

BOSTON, April 27.—The scenery of the Boston Opera Company is on sale. The lease of the Boston Opera House for next Winter is drawn up ready for signature by a prominent New York theatrical firm. The agreement is not yet concluded, but the signature is expected in a few days. O. D.

A. WALTER KRAMER

Writing of the New York

MENDELSSOHN GLEE CLUB CONCERT,

LOUIS KOEMMENICH, Conductor

IN MUSICAL AMERICA OF APRIL 24, 1915, SAYS:

"LUCY GATES,

the young American soprano who has made herself so beloved this season in the concert field, appeared as soloist. She sang the 'Mad Scene' from Thomas's 'Hamlet' in a manner that can only be spoken of in superlative terms. The consummate art of this singer, whose coloratura never appears circus-like, is one of the real delights of present-day musical happenings."

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STILLMAN KELLEY SYMPHONY WINS OVATION FOR KUNWALD

Composer and Cincinnati Orchestra Conductor Acclaimed as Result of Brilliant Performance of New American Work—A Composition of Many Gratifying Qualities

CINCINNATI, O., April 26.—An event of surpassing importance in the musical history of Cincinnati took place last week when Dr. Kunwald and the Cincinnati Symphony Orchestra gave the first local performance of an American symphony—the New England Symphony of Edgar Stillman Kelley.

Several features of special interest attached to the performance of this work. In the first place the composer is at present located in Cincinnati where he is a member of the staff of the Cincinnati Conservatory of Music, and at the same time one of the most conspicu-

ous members of the musical colony of the city which numbers in its ranks several composers of more than national fame and distinction.

Again the symphony was written at Oxford, Ohio, the quiet seclusion and the beautiful wooded country of that part of the State having served in a way as the source of inspiration to the original and highly interesting second movement.

A third feature particularly gratifying to all interested in the Orchestra was the interpretation which Dr. Kunwald and his men gave to the Symphony which aroused the unstinted praise and commendation of the composer, an appreciation which the latter expressed to the writer in the most glowing terms. Mr. Kelley frankly declared himself delighted with the sympathetic manner in which the conductor entered into the various moods of the symphony and of the indefatigable pains he took with orchestra to achieve artistic and finished results. The orchestra in its turn apparently felt the significance of the occasion and responded magnificently to the conductor's demands.

Ovation for the Composer

The success of the symphony was unmistakable. When Dr. Kunwald stepped from his box an overwhelming burst of applause swept through the auditorium and persisted until the composer mounted to the stage to bow his acknowledgments. The applause continued and Mr. Kelley was compelled to return to the stage again and again to receive an ovation which was an expression of genuine appreciation and understanding on the part of the audience. There was no abatement to the uproar until the orchestra was brought to its feet and Dr. Kunwald with the composer came forward to acknowledge with a final salute the demonstration.

The Symphony is essentially American in its subject matter and in its philosophy, which embraces a lofty idealism and emphasizes a stern devotion to duty. One element, not usually associated with New England life, however, is that of beauty. From beginning to end—now in its melodious themes and again in its rich and imposing harmonies—there pulses through it a spirit of warm and radiant beauty whose appeal must be instantly felt by an audience even supposing the latter to be insensible to the deeper significance of the work. In the first movement the mellow and beautiful "Love of Life" theme is sharply contrasted to the short vigorous one which bears the motto "Duty." Throughout the movement there is gained the impression of struggle and contest, an idea which the conductor skilfully develops. The originality and ingenuity of the working out of this section more than vindicate Mr. Kelley's claim to being a symphonist of distinguished position.

In the second movement, which the audience found particularly delightful, Mr. Kelley has written a nature idyll as original as it is charming. In the introduction there appear a number of bird motives in which one easily recognizes that of the thrush, caught with unerring fidelity, in the music. Forest pictures,

the twittering of birds, rustling of leaves, etc., are suggested with remarkable skill. The third movement, which is based on an old New England hymn, is an impressive piece of writing and was received in an appreciative and sympathetic spirit. The final movement aroused unbounded enthusiasm. In it there are reminiscences of the forest movement music, the chant of an Indian song, recurrences of the Hymn of the third movement, and finally in seraphic harmonies suggestions of the "Love of Life" theme interwoven with the theme of "Duty" in softer, less vigorous accent, as though by some spiritual transformation the two had become merged into one. In a sublimely beautiful passage this idea is developed and leads to the conclusion of the symphony.

Other Good Work by Dr. Kunwald

The fine impression which the orchestra made in the performance of the Symphony was repeated in the Tchaikowsky Fantasy, "Romeo and Juliet," a composition which lends itself easily to imaginative and colorful interpretation. Dr. Kunwald gave an impassioned reading of the Fantasy, indicating its various moods with poetic feeling.

The soloist of the concert was Efrem Zimbalist, who played the Mendelssohn Concerto. Zimbalist has not appeared in Cincinnati for a number of years, during which interval his art had developed and his technique matured to a degree which places him high among the great artists of the day. Zimbalist's tone is pure and beautiful, his technique masterly and his reading of the concerto finished and correct but lacking somewhat in warmth and in individuality. He was vigorously applauded and responded with an encore.

A. K. H.

"Mlle. Nitouche" Opens Season of French Operetta in New York

The French Drama Society inaugurated a season of opera bouffe at the Century Lyceum, New York, last Monday evening, when it produced before a large and brilliant audience Hervé's old operetta, "Mamzelle Nitouche." In spite of the sweltering heat of the place (the auditorium on the Century roof has no windows and very few doors) and the unconscionable length of the performance, there was no lack of enthusiasm and the hearers seemed to enjoy the silli-

ness of the old piece hugely. Pictorially crude as were the details of the production the performance moved with abundant animation and spirit and the principals were loudly applauded. Clara Lardinois (better known as Blanche Arrol), in the rôle of Denise, and Désiré Defrère, the baritone, who has sung small parts at the Metropolitan, in the leading male part, carried off chief honors, though the efforts of the entire company were meritorious in their way. Mme. Arrol showed herself an excellent comedienne and sang lustily. A Russian soprano, Mme. Walska, from Petrograd, sang some interpolated Russian numbers to good effect. Alexander Smallens directed a hybrid orchestra. H. F. P.

MME. MENTH IN RECITAL

Austrian Pianist Plays Liszt Brilliantly at National Arts Club

Herma Menth, the Austrian pianist, gave a recital at the National Arts Club, New York, on April 21. Her program comprised the Bach Chaconne (Busoni arrangement), Mozart's "Pastoral Varié," a Beethoven-Busoni "Eccossaise," the familiar Rachmaninoff Prelude, Brahms's G Minor Rhapsodie, two Chopin Etudes, a Liszt Rhapsodie, the same composer's "Liebestraum" and Moszkowski's "Waves" and "Caprice Espagnole."

Though such a program could hardly be cited as a model Mme. Menth made a very good impression in it. Liszt she plays brilliantly and it was with the Hungarian virtuoso's compositions that she scored most impressively.

B. R.

Matzenauer for Worcester Festival

Margarete Matzenauer, leading contralto of the Metropolitan Opera Company, is the first artist to be placed under contract for the Autumn music festival at Worcester, Mass. Madame Matzenauer's fee is said to be one of the largest ever paid by the board of that famous annual event. She will appear at the Worcester festival on Friday, October 8.

A new piano quartet in A Minor by Max Reger, his opus 133, was recently introduced in Leipsic by the composer and members of the Gewandhaus Quartet.

MARCELLA CRAFT PRIMA DONNA ROYAL OPERA, MUNICH

Some of Miss Craft's Engagements
Season 1914-1915

Soloist, Maine Festival, Bangor, Me.

Soloist, Maine Festival, Portland, Me.

Soloist, San Francisco Symphony Orchestra, San Francisco, Cal.

Recital, Riverside, Cal.

Recital, Los Angeles, Cal.

Recital, San Diego, Cal.

Recital, San Francisco, Cal.

Recital, Kansas City, Mo.

Recital, Peoria, Ill.

Recital, Chicago, Ill.

Recital, Columbus, Ohio.

Recital, Rubenstein Club, New York City.

And Many Others.

Miss Craft has been engaged to create the leading soprano rôle in Horatio Parker's prize opera "Fairylend" at Los Angeles on July 1st.

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Dear MUSICAL AMERICA:

From all appearances, there is a beautiful scandal brewing in connection with the music at the great Panama-Pacific World's Fair. As you know, Mr. George W. Stewart, of Boston, well known in connection with many festivals, was appointed the general manager of music. He has been severely criticised for some of the selections that he has made of conductors, organists and artists.

That, of course, is natural. No man in such a position could avoid criticism or making enemies. Stewart is one of the old-time managers who used to organize festivals all over the country in the olden days. In fact, he may be called a pioneer in a line that has since been followed by many others.

The trouble arises, I believe, from the fact that his appointment was a political one, and that he is more or less controlled by the "system" which, they tell me, has ramifications which lead right here to New York. In other words, it is said, on behalf of Mr. Stewart, that his trouble is that he has, really, not a free hand, and, consequently, he is exposed to criticism for acts which are not his own, but have been forced upon him by others.

What a pity it is that politics, graft and greed should force themselves into music. It would be all right for music—that is, a little harmony—to be interjected into politics, especially into such a contest as is now being waged in Syracuse, through the libel suit brought by Boss Barnes, the Republican leader, against His Magnificence, ex-President Roosevelt.

How great a part politics and political influence can play in music is evidenced by certain letters which have recently been appearing in the correspondence column of the New York Herald, in which the statement is positively made by responsible persons that in some of the city orchestras that have been performing in the smaller parks and on the piers there were "dummies"—that is to say, men who appeared to be playing away but as a matter of fact produced no sound, though they did draw their pay with great regularity.

The joke is an old one, but nobody thought that it was having a practical application at the present time.

You may remember that last week I commented sympathetically upon the breakdown of Arturo Toscanini. Facts that have come to my knowledge since show that his illness is by no means so serious as has been represented. It was simply a case of "nerves," as Mr. Toscanini, when he was supposed to be lying exhausted in a sanitarium, was seen walking quietly on Fifth avenue before his departure to Europe on the Italian steamer *Duca Degli Abruzzi*, where he will have the charming society of two great singers, Elena Gerhardt and Elizabeth Van Endert. Van Endert comes to us again next season, while Gerhardt will not return for two years.

To return to Toscanini and his reported collapse, which prevented him from giving the two symphonic concerts that had been scheduled.

When "Carmen" was last given, in an extra performance at a Tuesday matinee, there happened to be in this city a number of artists preparing to depart for the opera season in Havana. Among these were Tullio Serafin, the distinguished conductor of the Scala, Milan, considered to be one of the few rivals Toscanini has among the world's conductors. Then, there were Titta Ruffo,

the baritone, whose relations with the Metropolitan have never been cordial; Maria Gay, one of the most talked of *Carmens* since the days of Calvé, and finally, her husband, Giovanni Zenatello, whose *Don José* in "Carmen" has been known as one of his finest rôles.

Naturally, these distinguished personages gravitated towards the Metropolitan Opera House on that eventful Tuesday afternoon, as they were particularly desirous to see for themselves how the great Toscanini would conduct and how Farrar would sing. They were probably more interested in "Carmen" than any of the spectators that afternoon.

News travels quickly in the Metropolitan, and before Toscanini had taken his place at the conductor's desk he was informed of the presence of the various notable and interested personages, and more particularly of the presence of Tullio Serafin. So the distinguished *maestro* leaned over and whispered to the orchestra that they were to do their very best, that nothing must go wrong, for his reputation was at stake.

Now you know that if there is a thing which is true in this world it is that when you want to do your "veribest" that is precisely the time when you appear at your worst. And this is just what happened.

At the last moment Amato was forced to give up and was replaced by Tegani.

Possibly through nervousness, or whatever the reason, the orchestra was not in its best form—even in its customary form. Miss Farrar was not up to her usual standard and, as for the stage band, it came in ten bars too soon. Think of it!

It seemed that nothing could go right.

What happened when the distracted Toscanini met his forces when the curtain had gone down on the last act has not been made part of the record, though there are those who are ready to make affidavit to the fact that the incensed *maestro* displayed a voluble proficiency in the profanity of no less than seven different languages.

But from that moment Toscanini was no longer himself. No wonder! Think of what he has been through during the season. And then, to end up the way he did!

This is what really got on his nerves and caused the two symphonic performances to be abandoned, caused the people of Atlanta to be deprived of the presence of one of the leading lights of the musical firmament, and, wholly incidentally, gave Giorgio Polacco a wonderful opportunity to show, as indeed he has shown before, his ability to jump in at the last moment and lead a performance to a triumphant conclusion.

In further illustration of my assertion that some of our leading musical critics are no longer in touch with the musical world but have been left behind in the great onward march, let me adduce their treatment of Margaret Wilson, the President's daughter, who made her New York debut the other afternoon at the Band-box Theatre.

With the exception, I think, of the *Times*, which gave her a brief, somewhat "snippy," notice, the rest of the press paid her no attention at all.

Now as a matter of fact this debut was of considerable interest, for the reason that it is not the daughter of every President who has devoted herself, with patience, to sincere study. Nor even among those who have been musically inclined have many displayed so much unquestioned talent as Miss Wilson did.

It may be said of her, with truth, that she has a real gift for singing songs, and that she shows musicianly understanding, besides which her pronunciation and enunciation of the various languages which she sang were remarkably good.

She had been taught by Ross David, the New York vocal teacher. She appeared with Mrs. Howe-Cothran, a niece of President Wilson, who also showed a great deal of talent and an unusually beautiful voice, which she knows how to use with taste and intelligence.

Now, let us think for a moment what would have happened if two ladies of such distinction had appeared, let us say, in Paris, or in London, or in Berlin, or in Milan, or Vienna. In the first place, it would have been a great social event. In the next place, all the leaders in the musical world would also have been present, together with noted representatives of the press. Had the ladies not shown any particular talent they would have been praised for their ambition, would have been treated with courtesy and consideration, and there the matter would have ended. But had they shown serious study, talent and musical understanding, as the daughter and niece of President Wilson did, not a paper but would have accorded them the credit due, and not a paper but would have given credit to their distinguished teacher.

People will say that in such matters

we are still in the chaotic or barbaric condition. Don't you believe it! Our trouble is that the musical life of New York City has, for years, been held up by a little clique of critics and others, who belong to the Paleozoic Age of music in this country.

Another instance still further to enforce my argument is afforded by the manner in which the New York papers treated the production of Harriet Ware's lyric tone poem, "Undine." This was given at the Waldorf the other afternoon with Lucy Gates in the rôle of the *Water Nymph* and John Barnes Wells as the princely lover, *Hildebrand*. The members of one of our well-known musical social organizations furnished the chorus of water nymphs and earth spirits.

What did the critics do to this composition? Well, they didn't do a thing to it! They were about as appreciative as the Boston critics were of Parker's last oratorio, at the Handel and Haydn Society's Centenary.

However, I wasn't at the Waldorf performance, so I cannot discuss it; but I was at the performance of the tone poem in Newark. I suppose when anybody speaks of Newark, N. J., it produces a smile.

My friends, there are in Newark, N. J., several notable musical organizations, and it was one of these organizations, to wit, the Lyric Club, which, with their members, gave this composition of Miss Ware's the other night, with some members of the symphony orchestra, and their own chorus of 150 in a manner that would have done credit to professional musicians and singers.

The words, you know, are by Edwin Markham. They are poetic and singable.

Of the composition itself much can honestly be said in praise and generous appreciation.

Miss Ware long ago won her laurels as a composer of songs, some of which are popular the country over.

This cantata can be commended to amateur organizations desirous of producing some really beautiful music, and if they can get Lucy Gates to sing the part of *Undine*, and John Barnes Wells to sing that of *Hildebrand*, they will be happy, and owe me a good turn for suggesting it.

Now, with regard to Lucy Gates: She sang with exquisite purity and beauty of tone, with a charm and grace that were delightful. She is one of the few singers who carry you away because of the absolute effortlessness of her art. She reminded me particularly of the great Etelka Gerster of former years.

You know, she made a hit at the Berlin and Cassel opera houses. She is one of those who were forced to return to their own country. I understand her first season has already been a great success and next season she will be more successful still when the managers through the country realize that she is absolutely unique.

The hall was jammed with nearly two thousand people of evident refinement and good social position who honored the performance with an outburst of enthusiastic applause.

So here is another instance where the opinions of music lovers and some of the critics are as widely apart as the Poles.

This performance, by the bye, of the Lyric Club, was conducted by Arthur D. Woodruff. I suppose some good people will say that they never heard of him. Perhaps they didn't. But he is the conductor of half a dozen such musical associations and of the highest class in New York and Philadelphia. He has, for years and years, been a notable figure in the musical life of the country. He has accomplished much, and if he is not known as he should be it is because of his over-modest, retiring disposition.

Drag him into the limelight and tell the people what he has done and is doing!

He deserves it.

Somebody was inquiring the other day as to the whereabouts of Chaliapine, the great Russian basso, who, you may remember, gave some performances here of "Mefistofele," but in such a realistic manner as to offend the prudens, especially those who, I believe, objected to the production of Strauss's "Salomé" at the Metropolitan.

Since then, you know, Chaliapine has made a tremendous success not alone in his own country but in England, where they are not quick to appreciate a great artist.

The last that I heard of Chaliapine was that he was devoting himself to the care of the sick and wounded in the Russian hospitals, reading stories to them and interspersing his readings with songs.

One of the extraordinary features of the frightful conflict being waged in Europe is the devotion shown, particu-

larly by the women and members of the musical world, who have been the hardest hit, perhaps, for most of them have been almost deprived of a living.

There danced the other day, in a perfect ecstasy of appreciation, that petite delightful sprite, known by the name of Avery Strakosch, who writes those interesting interviews with artists for your paper. She was just bubbling over. "A most beautiful pianissimo!" she exclaimed. "Exquisite trill! Reminds me of Sembrich at her best. How seldom you hear it now! Such musicianly understanding! Such wonderful assurance! She has real temperament. Indeed, I never heard such an interpretation of 'Ich Grolle Nicht.' Why, it was an absolute triumph! And Otto Kahn was there, and expressed his appreciation! And you know I don't enthuse over everybody."

Who was it that this young lady was so enthusiastic about?

The artist's name is Elise Kutscherra, of whom I have already spoken in your columns as having been forced, by the war, to leave her beautiful home, in Paris, where she has a large following of distinguished personages.

She has been here before and made a success when Walter Damrosch was conductor and manager of the Metropolitan.

She married a Belgian, an officer in the Belgian army. What has become of him is, as yet, unknown.

So Mme. Kutscherra has demonstrated all that her friends claimed for her—that she is an artist in her prime; that she has qualities which should make her greatly desired by the managers who have engagements where a singer of the first rank is wanted and welcomed.

There were two interesting farewells the last week, at the opera. There was the Farrar farewell, which was made notable when some five hundred of the audience started down to the stage and refused to leave till she had come forward, and made them a little speech, which she succeeded in doing, in defiance of the rules laid down by the estimable Signor Giulio Gatti-Casazza, at the beginning of the season. And furthermore she managed to render the occasion picturesque by coming out with her hair down, and a towel which she continued to use, wiping off the grease paint from her face.

La Geraldine never loses a trick, for all of which I admire her.

However, we need not grieve overmuch; she is coming back for a number of performances, next season, and the following season will probably be with us again altogether.

The other farewell was that of our dear friend Hertz. Such a performance as he gave of "Der Rosenkavalier," which was the last that he conducted, will remain for a long time in the minds of the listeners, just as will the enthusiasm which greeted him every time he went to the conductor's desk, and at the close of every act. It was almost overpowering. Indeed the enthusiasm grew to such a height that certain of the Italian claque could not resist the temptation to interpose a few protesting sibilations, which only increased the furor.

Then, you know, after the opera was over, Hertz received a loving cup from the directors, presented with a speech by the ubiquitous Otto H. Kahn, and followed by the presentation of a gold and silver wreath, with a gold cigarette case, given on behalf of all the members of the company interested in German opera, and presented by Otto Goritz, who mingled his tears with those of Hertz, as they embraced, and started a flood which nearly swamped the stage. Everybody cried!

However, later, at a supper participated in by a select few, they and Hertz refilled the tanks of humidity that they had exhausted.

Perhaps the best review of Hertz's career was written by Krehbiel, and published in the *Tribune*. It made a notable record.

Amid all the enthusiasm and grief, the question naturally suggests itself: If Alfred Hertz was such a valued member of the company, if he is unsurpassed as a conductor of German opera, if his personal popularity is second to none and he has such a splendid record behind him, why did they let him go? He certainly is still young and in his prime.

The close of the operatic season suggests that it is time for me to pay a personal tribute of respect and admiration to Signor Gatti, for what he has accomplished.

Probably no man ever faced such a situation as he did, when the war broke out, just when he was about to get his company together, and bring it over here. How he accomplished it all, with the loss of but one member, Dinh Gilly, who

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

was interned in Austria, will probably never be known, for Signor Gatti's fine Italian hand is averse to disclosing what it manipulates.

And there is, indeed, much reason for this, as he tried to explain to a *Herald* representative, the other day. Many of the negotiations for artists, especially foreign ones, are of such a delicate nature, that premature publication is very apt to upset them.

The season, on the whole, has been brilliant and successful. The artistic results have been more than could have been expected, especially under the circumstances. The promises of the directors and the management have been fulfilled, and it certainly speaks well for the appreciation of the music-loving public, that the financial results have been far beyond what was expected when things generally went to pieces here after the declaration of war in Europe.

* * *

Some musicians were discussing musical conditions in New York City. One of them expressed the opinion that things had got to a point where, with all the music schools and conservatories, and with the growing disinclination of New Yorkers to take the younger people by the hand, as was customary in former times, it was almost impossible for a young and comparatively unknown musician to make a success as a teacher; certainly it was very difficult and almost impossible for him to establish a musical school and win out.

However, one member of the party suggested that Manfred Malkin, a young Russian, for a time connected with Mr. Damrosch's Institute of Musical Art, had proven that it was possible for a young man to succeed without much money. Then he told how Malkin had started up his music school, with the assistance of musicians of distinction like Volpe, Pasternack, Pietro Florida, Dubinsky, Mme. Sophie Traubman, Maurice Kaufman, his brother Joseph and others.

One of the features that Malkin had introduced was giving lessons to a number of pupils on a free scholarship list. In other words, he had made as a permanent factor of his work the giving of lessons to deserving, talented young people free.

Then he had a public examination, in the form of a concert, at Æolian Hall, with such artists as Godowsky, Elman, Joseffy, Borwick, Bispham, Jonas, Spiering, Goldmark and Mme. Pavla Frish on the board of examiners.

All these artists were interested in this young Russian, because of his energy, his musical capacity.

He also gave a recital of superior merit with his brother.

I mention Malkin's case, as I could mention the cases of others, to show that New York is not the cold blooded, blasé town that many would represent it to be. It is full of good people—people of heart—who are only too ready to take up any worthy enterprise the moment they can see their way clear.

There is one thing, however, that they do demand—and in that they are absolutely justified—they want to know positively that the cause is worthy, and the man who directs it is deserving.

* * *

What a lovely picture that was in the May number of *Vanity Fair* of

G. Schirmer (Inc.), surrounded by members of "The Old Guard" which you know "dies but never surrenders!"

Your
MEPHISTO.

SINGS NEW SOLDIER SONG

Bispham Popularizing Stock's Setting of Kipling "Route Marchin'"

Upon the return of David Bispham from his recent series of six concerts in as many days in Lexington, Louisville, Columbus, Dayton, Toledo and Detroit, where he was greeted by enormously enthusiastic audiences, he appeared with the Philharmonic Orchestra at Montclair, New Jersey, under the conductorship of Clarence Reynolds, on April 13, and on the 15th appeared with the Schubert Male Chorus, a fine body of voices, also conducted by Mr. Reynolds, at the Newell Theater, White Plains, New York. On Monday evening, April 19, Mr. Bispham gave his second recital of the season at the Academy of Music, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences.

Mr. Bispham last week sang in vaudeville at the Palace Theater, New York, where among other pieces from his repertoire he is singing a remarkably breezy setting by George Chadwick Stock of New Haven of Kipling's Barrack Room Ballade "Route Marchin'." This fine soldier tune has already been recorded by Mr. Bispham for the Columbia Phonograph Company and is about to be published by the John Church Company. Mr. Bispham himself has already sung it about sixty times since he introduced it at his concert at Yale during the Winter.

The celebrated American baritone will in the near future sing for the Cripple Welfare Society in the concert room at the Hotel Biltmore; with the Banks' Glee Club at Æolian Hall; for the pupils of the East Side Music Settlement—David Mannes' fine school of music which is in sore need of public support—and for the Music League of the People's Institute at Cooper Union. He then goes West for a number of spring festivals.

HEMUS WITH BROOKLYN CLUB

Baritone Scores as Chaminade Chorus's Assisting Artist

The Chaminade Ladies' Singing Society of Brooklyn gave its final concert at the Academy of Music on April 22, where, in part of a happily selected program Percy Hemus, baritone, especially distinguished himself. Bruno Huhn's "Invictus" received so telling an interpretation from this eminent singer that a genuine ovation followed. Gilbert's "Pirate Song," and, in effective contrast, "When Through the Piazzetta," by Schumann, were among Mr. Hemus's other artistic numbers.

Mrs. Alice Ralph Woods, soprano, sang David's "Thou Brilliant Bird" to the delight of everyone, obligato flute being played by Richard Reeves. Other solos were given by the organist, Mrs. Pauline Dobson Gold. Among the club's numbers were Herman's "The Summer Night," Riley's "Little Orphant Annie," Neidlinger's "By the Waters of Babylon" and Lang's "The Lonely Rose," in which Mrs. Inez Litchfield Meyer was accompanied by the club. Mrs. Emma Richardson-Küster's efficient guidance was well demonstrated throughout the program.

G. C. T.

TRANSCONTINENTAL TOUR
PLANNED FOR LEO ORNSTEIN

FEW musical events of the past season have stimulated so much interest and heated discussion as did the New York recitals of Leo Ornstein at the Bandbox Theater. The absolute novelty and strikingly original character of the young man's compositions commanded the profoundest attention of musicians, whether or not they approved of his revolutionary tendencies.

Certainly few events of the Winter were as well patronized or as enthusiastically applauded. The technical peculiarities of Mr. Ornstein's new music and the history of its rapid evolution have been sufficiently commented upon in *MUSICAL AMERICA* to make any further discussion of the phenomenon necessary at this date.

A number of years before he developed

these peculiar musical traits he had won American approval through the brilliancy of his performances as a pianist. And his activities as an interpreter have kept pace with his growth as a composer. Few latter day pianists show such instinctive sympathy with the music of the most radical contemporary schools or so fully gifted with the peculiar technic which they demand in performance. He did missionary work at his recitals this past Winter for such composers as Schönberg, Novak, Grovlez, Albeniz and others habitually shunned by the majority of pianists.

Much curiosity concerning him and his art having been aroused, he will presently be heard in a number of other music centers. He is to be heard at Massey Hall in Toronto on May 1 and at Armory Hall in London, Ont., on May 3, while next season he goes on a tour that will take him as far as California.

Classic German Music Still Popular in England

That popular prejudice in England against Germany does not extend to the classic composers of that country is indicated in a London despatch of April 24, announcing a Bach-Beethoven-Brahms Festival, consisting of six concerts for the benefit of French and Bel-

gian charities. The Belgian, Henri Verbruggen, is conductor and the choral parts are sung by the famous Leeds festival choir. At a Good Friday orchestral concert the music, taken wholly from "Parsifal," was received in a manner to demonstrate Wagner's continued hold upon the masses. On the other hand, the music of Richard Strauss and other living Germans has lost its vogue.

VERA



BARSTOW

A criticism from the Portland, Maine, Daily Press: This artist is young, exceeding pretty and graceful and a musician, heart and soul, and to her finger tips. She has marvellous technique, temperament, a delicate perception that is notable in her illuminating interpretations, and a tone that charms the senses so fraught is it with power and expression. Sometimes it is of silken tissue; again, it will take on exquisite color and substance, while her cantabile is a positive delight.

The tour for the Season 1915-16 of this popular American Violinist is now being booked.

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Where desired programs will be arranged containing groups of shorter pieces for violin

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HOW JOHN POWELL OVERCAME PARENTAL OBJECTION TO ENTERING MUSICAL CAREER

Young Virginia Composer and Pianist Tells of Unique Masquerades that Convinced Protesting Father that His Natural Gifts Entitled Him to a Professional Life—Fresh Air Needed in the Artistic World

"YOU surely aren't going to make a musician of that boy?"

"Sir, God has done that already."

The speakers were a citizen of Richmond, Virginia, and the mother of John Powell, the Southern pianist. The time was almost twenty years ago. In the South, at that period, however, no gentleman born remained at that elevation if he became a professional musician. There were only two vocations of Satanic quality beyond this: life upon the stage, or that of keeping a bar. To overcome all parental objections, also this greatest of publicly agreed mortal sins, this same John Powell had to resort to extreme means.

"Besides having been already created a musician (according to my mother), by God, I had been given an equally strong gift for acting," said Mr. Powell. "From my earliest years, I took the greatest delight in donning costumes or disguises fooling my relatives and friends or playing mischievous tricks. As I grew older this imitative instinct took hold of me to what my mother and father, especially my father, considered an alarming degree. The climax to all my 'monkey shines' came about in this way. The culmination was the beginning of my musical career."

"There lived in Richmond a maiden lady who kept a boarding house. One night there called upon her a foreign gentleman, in quiet attire, be-whiskered and mustached. He inquired, much hampered by a foreign accent, for suitable apartments. The accent attracted the attention of the boarders and they lingered behind doors and portieres to know his message. He also inquired into the musical atmosphere of the community. Miss Nannie quite overcome by the eloquent presence before her, told of one John Powell. I learned from her lips what a musical genius this boy was considered by the natives. It was a delightful surprise, and I returned the compliment by announcing the presence of this young Mozart, removing the moustache and whiskers. Through the kindness of the inmates of Miss Nannie's establishment, she became quite the joke of the town. She really had been taken in! The news reached my father's ears, and I completed a session with him, receiving the ultimatum which forbade any more 'acting'. In despair, as I was leaving the room I said, 'Well, father, if I could fool even you, then might I act?'"

"Hearing my praises sung as I had set my mind to work. I would be a professional musician. But how to conquer my parents? I thought of every possible way, and finally decided upon an extreme means. My father ran a boarding-school for girls. All the little girls of my acquaintance were among his pupils with the exception of one. He could not quite understand this, and sometimes mentioned the fact. The little girl's mother was a young widow."

"With my plans well laid, I forced the little daughter to enter my conspiracy; I 'dressed up' in her parent's 'weeds' and called upon my unsuspecting father. He received me kindly, and we made arrangements for 'my daughter's' education. As I was being ushered out by him, I pulled up my skirts, showing my short trousers, and threw my arms about his neck! He was stunned, and acknowledged that I had talent for acting."

"Then I became serious, and told him that I had greater possibilities, I was sure, as a pianist, and that he might choose the lesser of the two evils. Well, of course it ended in my being placed under the best master in Richmond, at that time F. C. Hahr. And I had to promise that I would go for at least two years to college, which I did, receiving my B. A. in that time."

"I suspect my father hoped I would lose all my 'nonsensical' musical ideas at college! Later the barrier of precedent and tradition was so mutilated that I was sent abroad to Berlin. One fact I will ever be grateful for—that is, that my father insisted upon a thorough college course for me. If many of the beginners would remember that music alone does not spell success, there would be less failure. The mind must be developed along many lines! How can a man expect to be a really fine musician without being a fine man?"

The Fresh Air Art Society

"This leads me to tell you of the Fresh Air Art Society which, though still in its infancy, I believe, with many others, will do a great deal of needed good in the artistic world, the world of allied arts. Life in all its phases is of fundamental importance. Now, until the last few years the artistic atmosphere has resembled a room with the windows closed, the air malodorous. Now, the windows are being opened, the fresh air, full of health and reason, is circulating rapidly in the world of allied arts, music, painting and literature. This Society had its birth in London. Such people as Warrington Dorson



John Powell, a Virginian Who Has Carried the Gospel of Music to the Leading Music Centers Abroad

and Joseph Conrad helped to promote the first meeting in Queens Hall. It speaks peculiarly for the English press to say that they were all excitement over the project until they found that its aim was to promote and inspire a cleaner existence in all fields of art. Then they lost interest! The Fresh Air Art Society has a branch in Paris, and one in Berlin. We are hoping to soon establish another section here in New York."

Mr. Powell's reputation abroad is one of distinction. He has appeared in the leading music-centers both as pianist and composer. Among his important works are a Violin Concerto, dedicated to his friend Efreim Zimbalist, which Mr. Zimbalist introduced to New York music-lovers at a special orchestral recital at Carnegie Hall several winters ago, a Piano Sonata, which Mr. Powell has played abroad with no little success and a "Sonata Virginiaesque" for violin and piano, which David and Clara Mannes have played in their sonata programs in this country.

AVERY STRAKOSCH.

Herbert Fryer Charms His Brooklyn Hearers in Recital

The English pianist, Herbert Fryer, was heard at the music hall of the Academy of Music, Brooklyn in a recital on April 12, assisted by Robert Maitland, baritone. As a first appearance for the pianist it is to be chronicled that he justified the interest of a large attendance of Brooklyn Institute subscribers. Schumann's "Etudes Symphoniques," Op. 17, displayed the artist's technique, as to a still more favorable degree, did César Franck's Prelude, Chorale and Fugue. Eight waltzes by Brahms, Op. 39, and several Chopin compositions were given most effectively. Mr. Maitland, accompanied ably by Mrs. E. M. Lapham, contributed strongly to the program.

G. C. T.

"L'Oracolo" and "Hänsel" Final Brooklyn Bill of Metropolitan

The final appearance of the Metropolitan Opera Company in Brooklyn this season was on April 13, the double bill, "L'Oracolo" and "Hänsel and Gretel," proving enjoyable to a large audience. The principals were Scotti, Rossi, Didur, Lucrezia Bori, Sophie Braslau, Audisio, Luca Botta and little Ella Bakos. Polacco conducted with authority.

In contrast to the gruesome Leoni work, "Hänsel and Gretel" provided a cheery ending for the season's performances at the Academy of Music. Marie Mattfeld was Hänsel and Elizabeth Schumann was Gretel. The rôle of the

witch was taken by Reiss and that of Peter by Goritz. Lila Robeson, Sophie Braslau and Mabel Garrison were, respectively, the Mother, the Sandman and the Dwarfman. Richard Hageman conducted. G. C. T.

Caroline Hudson-Alexander Honored by Fellow Artist in Boston

BOSTON, April 17.—Bertha Barnes, the Boston mezzo-soprano, was hostess on Wednesday afternoon at a "tea with music" in her studio at the Pierce Building, in honor of Caroline Hudson-Alexander, the New York soprano. Mr. and Mrs. Alexander were in town attending the centennial celebration of the Handel and Haydn Society, in which Mrs. Alexander participated as soloist in Horatio Parker's "Morven and the Grail," composed specially for the centennial. At the tea on Wednesday a short musical program was furnished by Ethel Franck, soprano; Edna Seidhoff, pianist, and the hostess. A distinguished list of Bostonian musicians was in attendance, including Grace Bonner Williams, Harriot Eudora Barrows, sopranos; Helen Allen Hunt, mezzo-contralto; Willard Flint, William Gustafson, basses; Theodore Schroeder, baritone; Arthur Foote and Benjamin Whelpley, composers.

Jenny Dufau to Sing for Benefit of Countrymen

The Alliance Française, of Chicago, has arranged a special benefit concert with Jenny Dufau as the leading feature. The concert will be given May 2 at the Blackstone Theater. Miss Dufau will sing an aria from "Hamlet" and a group of French songs not heretofore heard in America. A long list of patronesses is announced, and, while there have been benefits arranged in Chicago for the Belgians and other war victims, this is the first charity concert to be given in Chicago since the opening of the European war, to aid the needy in war-ridden France.

York Male Chorus in Annual Concert

YORK, PA., April 19.—The seventh annual concert of the Y. M. C. A. Male Chorus last Thursday evening proved to be one of the important local musical events of the season. A large and enthusiastic audience was in attendance. A pleasing program was given under the direction of Urban H. Hershey, conductor of the chorus. Charles F. Henry, tenor soloist of Baltimore, assisted the chorus. The soloists included A. T. Scarborough, tenor; John H. Eyster and William H. Huntsman, Jr., bass.

G. A. Q.

Fryer Recital for Barnard Club

The Barnard Club of New York City, Walter L. Bogert, chairman of the music committee, presented Herbert Fryer, pianist, in the following program at Carnegie Hall on the evening of April 15: "Moonlight" Sonata, Adagio sostenuto, Allegretto, Presto agitato, Beethoven; Prelude, Chorale and Fugue, César Franck; Three Preludes, Op. 16, Waltz in D, Op. 12, Sarabande and Gigue, Herbert Fryer; Mazurka, Op. 59, No. 3, Berceuse, Polonaise, Op. 53, Chopin. Mr. Fryer's work was up to his usual high standard and was most enthusiastically received by the large assemblage.

Mabel Harlan Provides Attractive Violin Recital in Brownwood, Texas

BROWNWOOD, TEX., April 16.—Mabel M. Harlan of the faculty of Daniel Baker College School of Music, gave an unusually fine violin recital on April 6. Her program included Bach's E Major Concerto and Brahms's D Minor Sonata. Miss Harlan's playing created a good deal of enthusiasm. Her accompanist, Herbert J. Jenny, the school's director, performed capably.

Adele Krueger, the widely known soprano, was one of the soloists at the German Festival in Bridgeport, Conn., April 22. She will be heard again in New York at the Waldorf, April 29.



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THE COMPOSER AND THE SECOND COMMANDMENT

Brotherhood Through Music—Human Outlook of Creative Artist—Genius and Self-Sufficiency—Transcending the Psychic—Reconciling Within and Without

By ARTHUR FARWELL

[This article continues the exposition of the division of the modern musical world into the three camps, "Servers, Conservers, and Antichrist in music."]

THE first and greatest realization which the composer's spiritual awakening brings to him is that the familiar *something* within him which gives him his music is nothing else than the *spirit*—a part, an individualized out-reaching, in some way, of Universal Spirit, from Whom proceeds all that is. He sees his own soul no longer as an isolate and discontinuous fact, a waif amidst millions of other waifs, but as his particular share in the Soul of the Universe. He sees it, at last, reaching up, or in, through an unbroken spiritual series, to the beginning of that series, or First Cause. This he knows, not as something remote in time which long ago launched him as a separate existence and thrust him out into a tumultuous ocean of chance, but as the Living God, now and always present and ready to reciprocate his recognition and love and give him freely out of the abundance of the Infinite Creative Spirit. Thus even as a mere individual soul an infinite vista of creative possibility is before him, if he will but seek for it in the right place. Thus he learns the sacredness of his own creative powers, and the necessity of obedience to the First Commandment, if he is to retain and develop those powers.

It is only in this realization that he first truly knows the meaning of the Second Commandment, "Thou shalt love thy neighbor as thyself," for he now first clearly recognizes in every other individual, potentially at least, the existence of the same spiritual series. He sees the true and inner reason of the breach of spiritual law in the non-recognition of the brotherhood of man as a living principle. For if human development were to end in a clash of the interests of individuals, it would mean that God was working against Himself, which is un-supposable.

The true recognition of his relation to God, for the creative artist, thus necessarily implies the subsequent recognition of his relation to humanity. In other words, when he has discovered the whole truth of his relation to the creative power within himself, he learns the bearing of that power upon his relation to the life about him.

The "Genius" Legend

Now there is a very prevalent idea abroad that the "genius" is not to consult the interests of the "public" in any way with regard to the exercise of his own gifts—that he is to go his own gait, and that any such consideration only stultifies his own capacities. "Genius" is inexplicable, phenomenal, sacrosanct, and must not be questioned.

Such an attitude flatters the vanity of erratic and crazy genius, and perpetuates a misguided awe of genius in the public mind. The half-truth involved in the position deceives many people into thinking that it is a whole truth. The element of truth in this doctrine lies in the fact that the *first* allegiance of the creative artist is, unquestionably, to his own creative spirit. The hiatus enters where the creative artist, as is usually the case, does not follow up the knowledge of his own creative spirit to its ultimate issues and learn the whole truth about it. Were he to do so, and thus discover spiritual law in its highest and broadest reaches, he would truly be led to a position, and to deeds, which could not well be questioned. But it is preposterous, in the light of spiritual truth, to say that we shall not question the genius who stops short of this, and who in spiritual darkness, and in the intoxication of his own capacities, seeks to dazzle and confound us with exhibitions not of spiritual revelation but of mere *psychic* powers. For we have already

seen that the artist has free access to his powers of artistic conjuration, irrespective of whether he makes a degraded or an exalted use of them.

But if we are to make these distinctions clearly it is necessary to have something more than a vague idea of what is meant by this "psychic" plane and the artistic powers which belong to it. As the matter is also one of the deepest general importance, it is impossible to emphasize too strongly the need of seeking a clear understanding of it. By this psychic plane, then, we are to understand that department of our spiritual make-up—that distinct element of our inward spiritual series—which is immediately behind and in contact with our objective physical and mental life. It contains, therefore, the whole world of our *emotions*. That immense range of subjective experiences which we commonly call the emotions of the "soul" belongs wholly to this plane, and hence we apply to it the term "psychic." It is not necessary to say more to indicate the vastness of its importance in human affairs, and especially in those of art.

We are not, however, to think of this "plane" as confined merely to the limited scope of emotions which we know in our individual selves, although it is through this that we come to understand it. Neither are we to think of it as made up of a great number of separate little soul-worlds. We are to think of it as the vast reservoir—as a great sea—which contains the infinitude of all emotions, and out of which all individual emotions are drawn. As our individual emotions are greater or less, we may think of ourselves as more or less deeply immersed in this sea. It is a not unusual experience for us to be carried or "swept" away by our emotions, and we are at such times conscious that we have not touched the bottom of them—that there are depths below depths, "deeper than ever plummet sounded." This is the inward indication which we have of the fact that this great psychic sea goes far beyond the boundaries of our separate, individual lives, and that consequently our individual being may be overwhelmed and drowned in it. This is the element which has previously been referred to as "*anima mundi*," the "Soul of the Universe," and "Universal Sub-conscious Mind." We are further to understand that it is the element which *gives birth to forms*, under the direction of the conscious individual mind. Its powers are appropriated by the individual in proportion to his recognition of it and his understanding of the law of its operation.

Psychic Artistic Powers

The full powers of the artist on this psychic plane are therefore summed up in the unlimited capacity for *evoking and shaping emotion*. When we picture to ourselves the immensity of this universal emotional sea, and remember the strange, startling and overwhelming powers of emotion as we have known them in ourselves, we shall understand the extraordinary powers possible to the artist on this plane alone, if he can learn to command these forces of emotion and, as well, the secret of evoking them in forceful forms of art. In the art of music, especially, are we able to conceive such possibilities.

While we remember these things, we also know that emotion is, in itself, a *blind* force. Merely to feel, independently of the bearing of the feeling upon the affairs and relations of life, is to experience something which has no spiritual direction. We have to recognize that it is possible to take any one of a million artistic themes or ideas, dip it into the great sea and bring it forth dripping with emotion, without in the minutest degree bringing the factor of spiritual vision or direction into play. This is what Richard Strauss does in producing a "Salome" or an "Elektra." We have to realize thoroughly that this psychic plane is spiritually neutral, that no matter what marvellous phantasms are called forth from it, there is, without the spirit, no understanding of life there, no conception of spiritual law, but only a blind ocean of emotional and germinative force, which will bring to

growth any kind of a thought-seed that is given to it.

Now we are ready to ask—what must be the inevitable result of the artist's failure to rise from the psychic to the spiritual plane? It is simply this, that since he does not truly understand himself, he can not truly understand anyone else, and is thus barred from the highest planes of artistic revelation and appeal, which must necessarily touch the inmost of the human heart and soul. The highest principle which, as artist, he can reach upon the spiritually unenlightened psychic plane is the principle of emotion, and the command of the power of expressing it. The powers so derived may indeed be tremendous—they may dazzle and confound; but life and the spirit of life were never revealed by emotion and form alone, however intense the former or forceful the latter. All that the creative artist can do with his powers upon this plane is to appeal to the same spiritually limited plane in the nature of others, and dazzle with sheer wizardry of expressive power. Since his emotional capacity and experience may conceivably be far greater than that of the generality of his hearers, he may cause them to believe that he is wielding the most stupendous spiritual forces. But it is not in such fashion that Spirit conquers.

Unilluminated Powers

Finding that he has such powers, and knowing nothing of spiritual direction from a higher plane, such an artist will seek the further development and use of the powers which he knows. In the end he degenerates into the one whose sole aim is to impress and overwhelm people, and to outdo others in doing so. This becomes his stock in trade, his guarantee of "success." He follows one extravagance with another and greater, for only so can he keep himself in the public eye and maintain his eminence in his own field. At last we have the spectacle of the artist who would consult "only his own genius," thinking of nothing but how he can produce a staggering effect upon others! Such is the abortive result of this supposedly lofty course of looking only to his own "genius," for the artist who does not seek and find the truth of the spirit.

For the sake of making clear the principles involved, we have supposed an extreme case of spiritual darkness and psychic insight. And in fact such cases can and do exist, although it may well be that we still await a supreme manifestation of such a phenomenon. As a matter of fact, we see in the world about us for the most part artists who have some measure of both qualities, psychic insight and spiritual perception, though with the exception of rare individuals such as Bach, Beethoven, and the later Wagner, the world of music has not got very far with the latter quality, at least on the large scale of these masters. The creative artist, above all, is the one who should strive for an understanding of these things. Yet, with a notable exception here and there, the utter absence of spiritual or psychic self-understanding seems to be the first attribute of the prevalent type of artistic mind about us. Consummate emotional and technical sophistication and inexcusable spiritual puerility and chaos are the order of the day, and it is little wonder that most of our composers present such a sorry spectacle of arrested development and inconsequential achievement.

Beyond the Psychic

What, now, will the artist find if he sets aside his psychic powers as secondary, and dedicates himself to the search for that which lies at the summit of spiritual principle? The Master himself has answered this for us. The first expression of the Spirit of Life—that great expression which precedes all others—is Love, the giving of Life. It is a twofold love, to God within, and to man without. Upon love directed in these two ways the two great commandments are founded. We have already spoken of the relation of the composer to the first of these. It remains to see what is the bearing upon him of the second.

The love of one's "neighbor" means human brotherhood. But it is plain that an art the central aim of which is to win for the artist an individual domination, or to stagger and overwhelm for the sake of self, can have nothing in common with such a purpose. If the creative artist's first aim is to find God, and if, when He is found, it is discovered that His second law requires the fulfillment of the conditions of human brotherhood, we must necessarily believe that there exists a way—many ways, perhaps—in which the artist can direct his artistic powers to this end. It can-

not be supposed that spiritual law applies to life and not to art, which is the reflection of life. It can scarcely be in accordance with spiritual law to feed and clothe one's neighbor's body in one moment, and kill his spirit with a perverted symphony in the next.

In other words, why should it be supposed that the content and form of music for humanity's sake may not also be brought into accord with the content and form of music for God's sake? And music in the latter sense is but the fulfillment of the idea of music for the sake of "one's own genius," when taken in its *complete* and acceptable interpretation. For one's "genius" is his living spirit within, and to follow that to its source is to find God. It would be absurd to suppose that God would impose a law upon His own "image and likeness" which could not be fulfilled. The composer's task is to find a form of musical expression where the two requirements of the law meet and are both fulfilled; that is, to find how to compose music which will be true to his own genius—which, followed to the end, means truth to God—and which shall at the same time be true to the principles of human brotherhood. Each composer must solve this problem for himself. We cannot well think that the Spirit, which at the same time confers genius and commands brotherhood, calls upon the creative artist to indulge in modes of expression so remote from the understanding of humanity at large that there shall be practically no sympathetic communication between himself and the people.

Sharing of Art

The meaning of the Second Commandment for the composer, as for the creative artist generally, in the end comes to this, that he is to share his art with his fellow men. He is to give out the experiences of his own spirit in forms of beauty and joy which his fellow-beings can grasp. He is to think beyond himself, to get out of the narrow confines of self and be one with his kind. He is not merely to churn up the ideas and emotions within him in the endeavor to attract attention by making an extraordinary noise. He is to speak out in comprehensible and life-giving messages, abating nothing in truth to his own spirit—but he must learn to know his own spirit for what it truly is. He will not confuse "comprehensible" with *stale* and *traditional*, for he knows that if the living spirit is in his expression, no newness of individual artistic character will keep that spirit from finding its mark in the spirit of others. Life knows life when it finds it. He will have no place in his mind for that ancient shibboleth of academicians, that to address oneself to the public in art is to cheapen and prostitute one's abilities, for he will have regard not for the "public," but for humanity. He will not for the sake of some warped and egoistic extravagance of technical and idiosyncrasy in the saying of nothing, make a vast fuss and fret about the perfectly simple and normal act of one soul speaking out the fullness of its life and love to a world of other souls, through art. Art is a communication, not an achievement.

The principle of individualism is fundamentally right. The whole meaning of human life grows out of the need of God, as Universal Spirit, to reflect Himself in a new evolutionary series taking its rise from *individual* centers. But individualism pushed to its end, as at present, without an understanding of the common meeting ground of Spirit, is a hell in which at last nobody understands anybody else.

Happily the necessary reaction from this state of affairs has begun. The boundaries of our narrow traditional musical life are rapidly breaking up, and the people as a whole are establishing for themselves a musical life of a new order. It will be a life of wholesome, of artistic communications, and the composer who responds to the new movement will begin to see his way out of the madhouse in which so many of his colleagues find themselves to-day, willy nilly, through sheer accident of an abortive general artistic evolution launched by their spiritually renegade forebears. It is inevitable that a movement of music for the people—a brotherhood of music—should have begun to assert itself at the present time of spiritual awakening. In no other way could the Second Commandment have found manifestation in the sphere of music. In it the composer, as "Server," will find his great spiritual and artistic opportunity, for it brings with it the demand for new forms of music bearing an eternal message all but lost to the world since Beethoven thought not of himself, but of *man*, and gave forth the finale of the Ninth Symphony.

ECHOES OF MUSIC ABROAD

Distinguished German Composer and Conductor Puts the Music Critic in His Place—Fourteen Performances of "Rheingold" at La Scala Since End of December, While Czechs in Prague Hear It in Their Own Language for the First Time—London Swarms with Professional Musicians, Most of Them Unknown—Maurice Ravel Now in Training to Throw Bombs from an Aeroplane—Foremost Danish Tenor Bids Farewell to Stage on His Fiftieth Birthday—The Public an "Utterly Insoluble Problem", Says Well Known English Critic—Hans Pfitzner's New Choral Work Delights First Munich Audience—Composer's Widow Seeks Loaned Manuscript

FRESH light has been shed upon the vexed question of what the music critic's essential function may be by a distinguished German who is described in the report merely as "a composer and conductor who possesses much talent and an inclination to play the rôle of dictator." A few days ago, according to the version of the incident given in a German musical weekly, he met on the street a critic who had had the effrontery to criticize the *tempi* taken by "the master" in Beethoven's symphonies.

"What does this mean?" demanded the dictator-composer-conductor when the audacious one crossed his path. "How dare you presume to find fault with my *tempi* in Beethoven? Remember, I am an authority and your duty is simply to explain to the public why I take the *tempi* in such-and-such a way and not otherwise!"

FOR valuable data for his now frequent discussions of the question, What is wrong with the musical system in England? Thomas Beecham is advised to turn to the new edition of Carte's Musical Directory of London. There he will find the names of nearly 10,000 musical professionals in the English metropolis alone. Sixty-five pages of close type in double column are occupied by the list.

"Quite obviously there is something wrong here, observes Robin H. Legge in the *Daily Telegraph*, "for we are not so musical a nation that all these can find remunerative employment. I frankly confess that hardly 2 per cent. of these names are even so much as names to me, yet I have been mixed up in the musical world for about thirty years!"

There are nearly 1,400 singers, including 411 sopranos, 76 mezzo-sopranos, 252 contraltos, 243 tenors, 270 baritones and 121 basses. Of violinists there are some 900, of cellists 229, of double bass players 162, of harpists 47, of whom 33 are women, and of horn players, 76.

SINCE the opening of La Scala's season at the end of December Milan has heard fourteen performances of "Rheingold" conducted by Maestro Marinuzzi of Venice. The Milanese have been much impressed by the prologue to Wagner's "Ring."

Another bit of news from La Scala, via Germany, is to the effect that that institution has entered into a working agreement with the Colon at Buenos Ayres whereby it will be possible for the Milan house to expand its repertoire along broader lines. No explanation of how this result is to be attained is given.

Speaking of "Rheingold," this work recently had its first performance in the language of the Czechs at the Czech National Theater in Prague, Kovarovic conducting. The success was marked, albeit a certain element of the Czech audience preserved a noticeably chilly attitude towards it.

WHILE Florent Schmitt is doing trench duty another of the ultra-moderns of French composers, Maurice

Ravel, is serving in the Thirteenth Regiment of Artillery, where, according to a letter he has written to the *Pall Mall Gazette*, his day's work consists in training for the post of bomb-thrower on an aeroplane.

"Surely," the comment is made, "he

Mr. Beecham because it has successfully answered his challenge," says *Musical Opinion*. "Whether the authorities have reason to be satisfied with an output of three baritones as the result of twenty-one years' work is another matter. Mr. Harris faced finely the difficult circum-



Blanche Marchesi Directing a Working Party for the Soldiers

Photo by Janet M. Cummings

Blanche Marchesi, the well-known soprano and teacher, and her pupils devote one day every week to the making of garments for the soldiers at the front at her home in London. The picture shows the working party busy converting various odds and ends into useful articles of wearing apparel. Mme. Marchesi is standing at the back of the group.

is alone among the advanced composers of the day, though some of them have trained for bomb-throwing in times of peace. Ravel's delicate art is in strange contrast to his present occupation, but I take it that precision remains, as ever, his ideal."

WHEN Thomas Beecham challenged the Manchester Royal College of Music a few weeks ago to produce a pupil capable of singing the baritone solo music in Frederic Delius's "Sea Drift" to the composer's satisfaction, the authorities promptly accepted the challenge and entered five of its students of recent years, though only three turned up for the trial. The result was that a singer named Hamilton Harris was chosen for a rehearsal with orchestra, which in turn resulted in his receiving the promised opportunity to sing in the public performance of the work at one of the Hallé concerts.

"The College scores a point against

stances of the occasion—the large crowd drawn by the *furor* attached to the challenge; the composer's presence; Mr. Beecham himself at the conductor's desk—and sang throughout with detailed expression of the utmost beauty. The work itself made a great popular success on this occasion, the haunting closing pages in particular sinking deeply into the feeling of all who were present."

ONE of the outstanding figures of the Danish opera stage, Wilhelm Herold, has just brought his career officially to a close. Irrespective of the fact that he is by no means sung out yet, this tenor bade farewell to the stage on his recently celebrated fiftieth birthday.

"Herold, who is a native of Bornholm, was a school teacher before he became an opera singer," says the *Allgemeine Musik-Zeitung*, "and he immediately captured his public at his debut in Copenhagen twenty-two years ago. He owes

not for that, why it preferred one kind of music to another, and so on. I have given up these futile speculations; now I simply accept the facts. But this much is certain, that the public makes no more mistakes with regard to foreign music than it does with regard to English.

"Native composers complain that we English are too ready to listen to anything that comes from abroad, and too little inclined to listen to music by an Englishman. A concert of works by unknown English composers would only attract, as the Irishman might say, an empty hall; but a concert of works by unknown German or French composers would not draw any larger audience. I can remember the time when it was hard to get an audience for Richard Strauss in London.

"Almost every foreign composer now popular in England has had to wait a longer or shorter time before the public

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

took him to its heart. The reason for the ultimate success of these people is probably that behind them was the general public opinion of the world. It is not that the British public pays undue deference to Continental opinion merely because it is Continental; but that it has an intuition—and a perfectly sound one—that a person cannot become a world-figure in music without there being something in him. For the undistinguished crowd of foreign composers the British public really displays no more enthusiasm than for the undistinguished crowd of English composers.

"No, the public is shy not merely of unfamiliar British music but of all unfamiliar music. This shyness we can at any rate understand. The average man goes to a concert to enjoy himself. He is not at all certain of enjoying himself when he learns that a quarter or a third of the whole concert is to be given up to music by someone whose name conveys nothing to him. Can it be wondered at that he saves his half-crown or half-guinea for a concert of familiar things, on which, he feels, his money is less likely to be thrown away?

"The caution he exercises is simply a form of the caution shown by every prospective purchaser of an untried article. The plain man does not buy a picture without having seen it; he does not buy a book without having read a favorable review of it, or having heard it well spoken of by someone in whose judgment he has faith. It is true he is not asked to buy the new symphony; but he is asked to pay as much for listening to it as would buy a book outright, and his caution is as intelligible in the one case as in the other.

"I am not suggesting that the public should always act like this. On the contrary, I should prefer it to show a little curiosity with regard to new things, and a willingness to risk a little cash and comfort for a fresh experience; but so far as this caution operates against new English music it operates also against new foreign music. Native composers, *quâ* native composers, have no special complaint against the British public on this score.

"Against the critic I do not see that the composers have any complaint at all. The critic's authority over the public is

always over-estimated, both by composers and by performers. We critics spend one-half of our time in telling the public that certain musical works are commonplace and not worth hearing—without thereby dissuading a single member of the public from going to hear those works if he wants to—and the other half of our time in telling the public that certain works are very good and that it is desirable that it should take them to its heart—without thereby inducing a single member of the public to go to hear one of those works if he is not otherwise inclined to do so.

"There is an enormous amount of great music in existence by now, and the critic carries most of it in his head; any new work he hears has of necessity to bear comparison with the music he already knows. How can it stand that comparison unless it itself is great, and how much of the new music that is produced in any country in a given year deserves that title?

"The vast bulk of the new music we hear is bound, in the nature of things, to be merely derivative; and the first thing that strikes the old hand in connection with it is its lack of originality. And if it is so unoriginal, why in the name of common sense should it be noticed at all in the papers?"

IN Braunschweig, where he is now the musical director of the Court Opera, Carl Pohlig, at one time conductor of the Philadelphia Orchestra, recently had the pleasurable sensation of winning a personal success as a composer. His symphonic poem, "Per aspera ad astra," a work of large dimensions, which heretofore has been performed, and that years ago, only under the bâtons of Gustav Mahler and Ernst von Schuch, was taken off its shelf for a special concert at the Braunschweig Court Theater in aid of one of the war relief funds. The composer conducting it was most enthusiastically received.

Hans Pfitzner's newest work, a setting of Eichendorff's "Klage" for male chorus, baritone solo and orchestra, had its *première* at a recent subscription concert of the Munich Court Orchestra. It aroused such a storm of applause that it had to be repeated. Fritz Brodersen as the baritone soloist contributed materially to the success of the novelty.

An unusual program given not long ago at the Dresden Court Opera aroused so much interest that other cities, Halle, Magdeburg and Breslau, have been negotiating for a "guest" visit of the Dresden company. Styled a "Rococo Opera Evening," the bill consisted of Pergolesi's "Maid as Mistress," Mozart's "Bastien and Bastienne" and Haydn's "The Apothecary."

THE widow of Samuel Coleridge Taylor is trying to ascertain the present whereabouts of the manuscript of a set of Variations for the cello written by her husband a few years ago. The composition was played eight or nine years since at a concert given by the Croydon String Players' Club, and later the composer lent it to one of his 'cellist friends whose name he did not record. No trace of it has been found since.

J. L. H.

Praiseworthy Singing in Milwaukee Prize Competition

MILWAUKEE, April 10.—The third annual singing contest held under the auspices of the Arion Musical Club at Arion Hall, Monday evening, was heard by a capacity audience. Competition was keen and some very laudable efforts resulted. Much attention was centered on the skill displayed by a little pianist, aged nine, Laura Goodman. The list of winning contestants indicates the variety of the program:

Class B, junior solo, Mercedes Bradley; Class A, junior duet, Dana Livesay and Marie Oeder, Esther Markert and Viola Wynoble; Piano Grade 2, Evelyn Bergstrum, Laura Goodman; Class A, junior vocal solo, Evelyn Bradley; tenor solo, J. Nicholson; trio, Mrs. Karl F. Miller; sight reading, Jean Reinking;

piano, Grade I, juniors, Bessie Burton; Class B, junior chorus, Floy Hill; alto solo, Clara Louis; adult duet, Erna Koss and Thomas Hoe; male double quartet, J. E. Jones; soprano solo, Mrs. George Kemnitz; mixed quartet, Erna Koss, Clara Ramaker, Harry Soulen, Alfred Jupp; bass solo, David Lloyd; ladies' double quartet, Hannah Graves; mixed chorus, first, won by East Side Chorus, under J. E. Jones; second by West Side Chorus, under Dr. W. B. Hill. Prize, silver loving cup. The other winning contestants were awarded gold medals. Ira Page and Viola Wynoble, who won second places, were awarded gold medals for excellent musicianship also.

J. E. M.

Edwin Hughes Registers a Success in City of "Mastersingers"

According to German newspapers received in New York this week, an American pianist who registered a distinct success in Nuremberg recently is Edwin Hughes. Mr. Hughes appeared as soloist with the Nuremberg Philharmonic on March 15, playing Liszt's E Flat Concerto. Munich music lovers, numbering about 2,000, heard the pianist and testified their approval warmly. The *Traenkischer Kurier* describes Mr. Hughes's technique as being easily equal to the task of surmounting the concerto's difficulties.

A Help and an Inspiration

To the Editor of MUSICAL AMERICA:

Enclosed find money order for another year's subscription to your splendid magazine. It has proven a remarkable help and inspiration to me.

I wish Mr. Freund all the success he deserves in his brave campaign for America's musical recognition.

Sincerely yours,

(MISS) HELEN BLACKMAN.
Gates, Texas, April 16, 1915.

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Present Novel Programs
Next Season

OLEY SPEAKS—at once a name and a declaration! For it is with melody that Mr. Speaks is now speaking and has spoken to many thousands in the last few years. His songs, of the appealing ballad type, have a human appeal which reaches those interested in the higher forms of music and those whose taste is governed merely by a musical ear.

"I did not know I could write music until a few years ago," said Mr. Speaks, "for though always interested in composition, I limited myself to concert and church work. But when these tunes and melodies began ringing in my mind I had to put them down on paper! I could not get away from them. And so, naturally, one followed another, and I now have to my credit about seventy-five songs."

"I think perhaps much of the success these songs have met with might be traced to my careful selection of the lyrics. I have tried to find for my love songs verses which portray emotional feeling without flowering the sentiments with meaningless bosh! And for my other songs I have tried to select actual thoughts, not merely a string of words."

Composer-Accompanists

"I am now arranging for the coming musical season series of concerts in which I will present my own songs. I think that a whole program of one person's compositions becomes deadly monotonous, so I will vary my offerings with the composition of others. Cecile Battier, a capable young soprano, will assist me. I like the idea of the composer, if he is a



Oley Speaks, Prominent American
Composer of Songs

pianist at all, playing the accompaniments to his songs. It creates a certain cordial atmosphere between the public and the person who sets forth his work for the public's appraisal."

Mr. Speaks possesses a fine bass-baritone, and it is a great pleasure to hear him sing his compositions, especially his setting to Kipling's "Mandalay," in which he has caught the true care-free spirit of the words. Many of the great artists of the world, realizing the melodious charm of these songs, have given them representation on their programs. John McCormack has just added Mr. Speaks's "Morning" to his repertoire.

AVERY STRAKOSCH.

CULP'S FIRST TEACHER
HEARS HER IN SAN DIEGO

"I Always Told You You Could Do It,"
Old Man's Comment on Her Art
—"Creation" at Fair

SAN DIEGO, CAL., April 12.—As a fitting culmination to the Amphion Club season Julia Culp appeared here in the Spreckels Theater on April 6 before the greatest afternoon audience of the season at that theater, which is the largest in town.

Perhaps there were added pathos and joy in Culp's work on the day she appeared here, for not far away, although she had not known he would be there, sat her first teacher, with whom she had studied in Amsterdam, Daniel De Lange, now seventy years old, straining to catch every word, every tone of the singer's voice. And he was pleased. His smile had just a touch of pardonable pride, and

behind the scenes De Lange said to his noted pupil in Dutch, "My child I always told you you could do it."

A tremendous Spring crowd greeted the famous Dutch singer. Mme. Culp was tremendously artistic. There was a spell of peace over the theater as she sang. The famous songs of Schubert and Brahms were interspersed with one of S. De Lange, "Dutch Lullaby," which found a hearty response from the audience, "Mignonette" (old French) and others. "The Star" of Rogers and "Der Schmied" of Brahms were her two triumphant numbers, but nothing that she sang found quite the place in the hearts of those present as "Long, Long Ago" (old English). The accompaniments of Conrad Bos were wonderful.

Sarame Rainoldi, of the National Grand Opera Company, paid a short visit to San Diego and the Exposition recently. During her day at the grounds she was the guest of Mr. and Mrs. G. A. Davidson, president of the Exposition, and the pleasure of hearing her sing was afforded an enormous and greatly appreciative audience in the afternoon at the organ recital of Dr. Humphrey J. Stewart. Organist and singer were heard together to splendid advantage. Miss Rainoldi sang two number and two encores. Her first was "Vissi D'Arte" from "Tosca," to which she encoored with "Drink to Me Only." A second number, Tosti's "Good-Bye," was followed by Roger's "At Parting." In each number the singer was successful in reaching the outer edges of the immense crowd, where hundreds stood throughout the program. Many were disappointed that so small a glimpse of the artist and her work was afforded here.

The People's Chorus, Willibaid Lehmann, conductor, has been engaged by the Exposition officials to furnish a program once each month on a Sunday afternoon in collaboration with Dr. Stewart. The first of these afternoons was given Easter Sunday, when Haydn's "Creation" was repeated. The same soloists who participated in a former appearance again

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took part, Blanche Lyons, soprano; G. Haydn Jones, tenor, and Edwin House, baritone. Never since the opening night of the Exposition had the grounds been thronged as upon this occasion. Dr. Stewart accompanied the 200 singers masterfully at the great organ.

R. M. D.

PAVLOWA IN NEW ORLEANS

Large Audiences for Famous Dancer—
Two Local Recitals

NEW ORLEANS, LA., April 17.—A delightful event of the past week was the appearance here of Anna Pavlova, the famous Russian dancer, who filled an engagement of four days at the Tulane Theater. This wonderful dancer was ably assisted by Alexandre Volinine and a number of other solo dancers and an excellent chorus, and was greeted at each performance by very large audiences.

The principal events of this week were the artistic piano recital of Mme. Engenie Wehrmann-Schaffner on Monday evening and the recital of French songs by Leon Ryder Maxwell of the Newcomb School of Music, on Wednesday

afternoon. On the pianist's program was the Moszkowski Etude de Legato, dedicated to Mme. Schaffner. It also included the "Septuor" of Saint-Saëns, in which the pianist was assisted by Rene Salomon, first violin; Adrian Freiche, second violin; Henri Wehrmann, viola; Otto Finck, cello; S. Soputo, trumpet, and Charles Ritner, bass violin. In Mr. Maxwell's excellently sung program his accompanist was Mrs. Caroline Westbrook.

D. B. F.

Has Touched Hearts of Music Lovers
To the Editor of MUSICAL AMERICA:

Enclosed please find amount of my subscription for the coming year. I wish to extend to you my heartiest appreciation of your paper, and congratulate you on the success which MUSICAL AMERICA has obtained.

I hear it spoken of with enthusiasm on all sides. The favorable appreciations from other readers all over the country must have assured you that you touched the music lovers' hearts, and gained a worthy place among the greatest musical papers of the present day.

Sincerely,

ADOLF F. WENDEL.

Trenton, N. J., April 19, 1915.

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SING PART OF BUTLER'S IRISH OPERA IN CONCERT

Melodious Airs from "Muirgheis" Given
by Popular Artists—Sonata of
Characteristic Themes

Most novel of the composers' concerts given in New York this season was that of O'Brien Butler's Irish music at Aeolian Hall on April 19. The feature of the program was found in the excerpts from Mr. Butler's Irish opera, "Muirgheis," pronounced "Mooreish." The concert was of importance in that it was an example of Mr. Butler's work in the preservation of Ireland's characteristic idiom in artistic form.

This purpose was most in evidence in the sonata "Fodhla," performed by Pietro Aria, violinist, and Josef Bonime, pianist. This work is decidedly Gaelic throughout, culminating in a rollicking reel, but the effect of the sonata was nullified by the rasping, harsh tone of the violinist.

In some sixteen excerpts from the opera the audience heard a continual outpouring of melody, some of it undeniably beautiful. Especially striking were the "Roz of the World," sung tellingly by William Simmons, baritone, and "My Mother Heard a Curlew Cry" and "The Night Is in the Dark Cloud of Her Hair," which were delivered with fine effect by Rose Bryant, contralto. John Finnegan, tenor, scored strongly in "The Heart That Set Upon a Rose," but in some of the concerted numbers he was compelled to sound almost baritone depths. Mrs. Nathania A. Kalish was the other soloist in the opera excerpts.

A hearing of this portion of the opera in concert form did not serve to convince the hearers that it would be interesting as an operatic performance, for it appeared to be a string of Irish songs, melodious, but almost all cast in the same plaintive mood. In the most intense passages, such as the scene between the contralto and baritone, the composer's chief means of denoting dramatic stress was a succession of tremolo chords in the piano accompaniment. Indeed, the performance gave about as much impression of an opera as would a McCormack Irish ballad concert, while the latter would have considerably more variety. Mr. Bonime was at the piano during the opera excerpts, and the composer officiated in some separate numbers. K. S. C.

OPERA BY MILWAUKEE SCHOOL

"Tales of Hoffmann" Well Sung—Male
Chorus Does Good Work

MILWAUKEE, WIS., April 16.—"The Tales of Hoffmann" was presented Thursday and Friday evenings at the Pabst Theater by pupils of the Marquette University Conservatory Opera School. The opera was performed with commendable smoothness, verve and taste, the work of the principals, chorus and orchestra winning admiration.

In the part of *Olympia* Mrs. J. P. Taugher sang and acted with uncommon finish, and the parts of *Giulietta* and *Antonia* were features of the performance as handled by Florence Hensel and Ethel Magie. Ole Holm in the part of *Hoffmann* won an emphatic success, and Clara Wagner, Catherine Hanley, Margaretha Lonsdorf, Robert Bergwall, Elmer Bruett, Myron Moen, Thomas Carver and John Leicht contributed much to the success of the performance. Under the baton of William H. Matchette the orchestra gave excellent support. Credit goes to Louis LaValle, stage director, for the deft, finished management of the performances.

The Milwaukee Männerchor presented a varied and pleasant program of part songs in a concert at the Pabst Theater Monday evening, under the direction of Albert S. Kramer. The able soloists were Emmeran Stoeber, 'cellist of the Chicago Symphony Orchestra; Karl Reckzeh, pianist, and Rudolph Schmidt, baritone.

Mme. Henrietta Pepin, soprano, of the Wisconsin Music and Dramatic School, gave a recital before a large audience at the Athenæum Hall, Tuesday evening. The assisting artists were Elizabeth Fink, reader, and Margaret Kissinger, pianist. Ralph Tillema was the accompanist. Mme. Pepin was forced to offer several encores. J. E. M.

PLEA FOR OREGON ORCHESTRA

Support Asked at Portland Symphony's
Concert—Lambardi Opera

PORTLAND, ORE., April 13.—The final concert of the season was given by the Portland Symphony Orchestra on Sunday afternoon and one of the best programs yet given was enjoyed by an appreciative audience. Waldemar Lind proved a most satisfying conductor.

William Boone with his clear and interesting explanatory remarks prepared the listeners for the delightful story told in the Mendelssohn Italian Symphony and explained the tone pictures of the Berlioz "Carnival Romain" Overture. About the middle of the program Col. C. E. S. Wood appeared on the stage and gave what he termed an "Intermezzo." His remarks were heartily applauded, for his plea for the support of the orchestra met a warm response from all who heard the splendid program and realized the efforts which these musicians are making to give Portland the very best in music.

The Lambardi Opera Company is having a most successful engagement at the Baker Theater. "Aida" has been presented three times to capacity houses, while many were turned away from "Rigoletto" and the matinee performance of "Traviata." The singers are all making many friends by their splendid work and the season bids fair to be a success in every way. H. C.

ANN ARBOR SUMMER SESSION

Michigan School's Course—Miss Hempel
Latest Festival Acquisition

ANN ARBOR, MICH., April 18.—The annual Summer session at the University School of Music will be held June 28 to August 20, a period coinciding with the session of the University of Michigan. Courses of instruction in all branches of music will be offered for two distinct classes of students. First, students of the regular school year who wish to continue their study during the Summer months, and second, for professional musicians who wish to do specialized work along some particular line during the vacation months.

A number of the regular members of the faculty will remain in charge of the Summer work, including Professor Albert A. Stanley, director; Albert Lockwood, head of the piano department; Earl V. Moore, head of the organ department and instructor in theoretical and historical music; Frances L. Hamilton, Edith B. Koon, Harrison A. Stevens and Nell B. Stockwell, instructors in piano; Nora Crane Hunt, Ada Grace Johnson and Kenneth N. Westerman, instructors in the vocal department; Michelangelo F. Converso, instructor in band instruments; Marion Struble, instructor in violin.

Supplementary to the regular work of the class room and studio, a number of interesting musical events have been scheduled which will be given complimentary during the Summer in Hill Auditorium.

Professor Stanley has just announced the engagement of Frieda Hempel, of the Metropolitan Opera, as soloist for the Thursday evening concert of the May festival.

Keeps Her Well Informed

To the Editor of MUSICAL AMERICA:

I wish to express my hearty appreciation of your splendid magazine. Being a busy music teacher, I have little time to attend concerts, but MUSICAL AMERICA keeps me well informed and I look forward to it every week.

Respectfully yours,
FLORENCE BELLE SOULÉ.
Brooklyn, N. Y., April 19, 1915.

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I have heard Mr. Giacomo Guinsbourg's pupils on several occasions at his studio in New York City, and I found all his pupils guided in a systematic Italian *bel canto* method of singing, which naturally reflects the ability of their teacher. With sincerest wishes for your success, Mr. Guinsbourg. Very truly yours, Edward Lankow, basso, formerly of Metropolitan and Boston Opera Companies.

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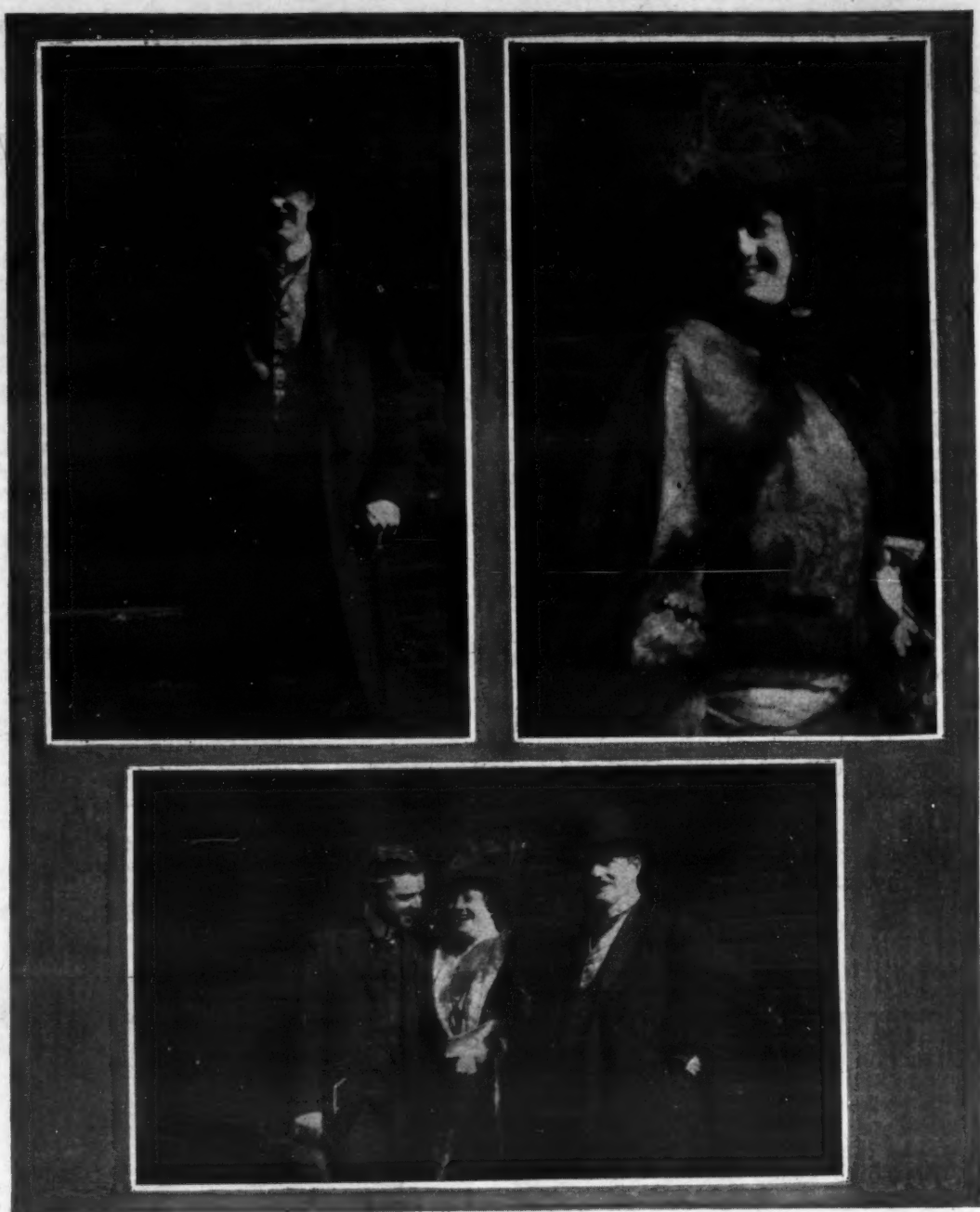
DETROIT, April 18.—The first Detroit Spring Music Festival has passed into history—and history which is gratifying to look back upon. From the opening chords of the Beethoven "Leonore" Overture, with which the concert of Friday evening was inaugurated, to the closing strains of the "Creation," with which the Festival was closed, it was a complete success.

On Friday evening the Cincinnati Symphony Orchestra, which was engaged for the three concerts of the Festival, opened the program with the overture mentioned, which was played most dramatically. Dr. Kunwald then surrendered the baton to Herman Brueckner, violin virtuoso and conductor of the Detroit Harmonie Society Chorus of one hundred and twenty voices, which sang a composition, "Am Meeres Gestade," by Mr. Brueckner, with words by Max Schuett, a member of the chorus. This work was awarded first prize by the Detroit Scarab Club this Winter in an adapted version for piano, violin, viola and cello.

The composition is in three parts: (a) *Moderato*, (b) *Allegro Moderato*, (c) *Andante Allegro giusto*. It is dramatic in subject and treatment and very well balanced. The aria for soprano in the second movement is extremely taxing, lying high and demanding power and control far beyond those of any but an artist of exceptional ability. Helen Stanley was the soloist on this occasion and made a most enviable and lasting impression upon her audience. The beauty of her tone and her power were at all times adequate and gratifying. Mr. Brueckner is also to be congratulated for the response given him by his chorus, the work of which was at all times careful and intelligent. Florence Schoenweg, soprano, and A. F. Velten, tenor, gave pleasure by the manner in which they sang their solo parts. At the conclusion of this composition the composer-conductor, the poet, artists, chorus and orchestra were given long continued applause.

Kreisler in Brahms Concerto

With the audience thus pleased and enthusiastic, Fritz Kreisler appeared to play the Brahms Concerto, D Major, Op. 77, which he interpreted most impressively. He played the difficult first



Snapshots at Detroit's First Spring Music Festival. Above, Dr. Ernst Kunwald, Conductor Cincinnati Orchestra, and Helen Stanley, Soprano Soloist. Below, left to right, James E. Devoe, Manager of the Festival; Miss Stanley and Dr. Kunwald

movement with faultless technique and then made his violin sing the beautiful *adagio* as if inspired.

The Orpheus Club, under the leadership of Charles Frederic Morse, sang MacDowell's "From the Sea" and two songs by Elgar, "After Many a Dusty Mile" and "Feasting, I Watch." Mr. Morse, to quote Florence Hinkle, has made the Orpheus Club "one of the best singing clubs in the United States," and its efforts on this occasion sustained that opinion.

Dr. Kunwald assumed the directorship of the orchestra at this point and played Wagner's beautiful "Rienzi" Overture. Following this the Mendelssohn Club was heard in "Worthy Is the Lamb," Handel, and "The Night Is Departing," Mendelssohn, singing with expression and power, under the leadership of Dr. Cuvier S. Marshall. Closing this rather lengthy but exceedingly fine program, Kreisler played the Rondo Capriccioso in A Major, by Saint-Saëns.

Children's Chorus Heard

With the Saturday matinée concert offering Helen Stanley as soloist and a chorus of 600 children, the Armory should have been crowded to capacity.

This was in many ways the most distinctly enjoyable program of the festival, but unfortunately the audience was small. The Cincinnati Orchestra opened the program with the ever grateful "Freischütz" Overture, by Weber, after which 600 children from the graded schools of the city, under Thomas H. Chilvers's leadership, brought to the audience the keenest delight of any of the three programs. Entirely from memory, these children sang the cantata of "The Walrus and the Carpenter," by Fletcher, without slip or hesitation, and technically their attacks and releases put to shame some of the choruses of older singers. By this performance Mr. Chilvers has proved himself a true leader. The two succeeding numbers by the orchestra were the "Damnation of Faust" Overture, Berlioz, and the Overture "Mignon" by Thomas. Both were brilliantly played.

Before the closing number, which was the Hungarian Rhapsody, No. 2, Liszt, Helen Stanley sang the Air de *Lia* from Debussy's "L'Enfant Prodigue," scoring her second triumph of the festival. So insistent was the applause that she was compelled to add an encore, which, in its turn, was enthusiastically received,

many of the audience voicing their approval by whistling and stamping.

"Creation" Finely Sung

Of entirely different character was the concert of the evening, when Haydn's "Creation" was sung by the Detroit Festival Chorus, William Howland conducting, assisted by the Cincinnati Symphony Orchestra, Frederic Martin, basso; Paul Althouse, tenor, and Florence Hinkle, soprano.

This chorus of some 350 is composed of trained singers who have been at work upon this oratorio since February, and the result, as exhibited Saturday evening, has fully repaid the time and effort put forth. Mr. Howland is a musician of broad intelligence and deep sympathies. He has developed a fine quality of tone, a quickly responsive technique and tremendous, well balanced power. The choruses were, as a consequence, the best ever heard in Detroit.

Mr. Althouse and Mr. Martin acquitted themselves with high honor, each being given much well merited applause. To Miss Hinkle the praise was unstinted. This was her third appearance here this season, and each time she has won the sincere admiration of those who heard her. Too much praise cannot be given the Cincinnati Orchestra. In every particular its work was all that could have been desired.

This first festival has added one more to the growing list of successful musical innovations in Detroit. It is to be hoped that another year, with a longer advance notice, the music lovers of Detroit may support the festival not only by their subscriptions, as they have done this year, but also more liberally by their presence.

EARL C. BARKLEY.

BROOKLYN GLEE CONCERT

University Club Gives "First Time" of de Koven Work

The University Glee Club of Brooklyn gave an enjoyable concert at the University Club on April 15. Under the baton of their conductor, E. J. A. Zeiner, thirty-two members were heard in a series of inspiring numbers. These included Bonheur's "The Red Scarf," arranged by Veazie; "Tis Ended," by Pache; Andrews's "Night in Venice," De Koven's "King Witlaf's Drinking Horn" (first time), "The Two Grenadiers," "Serenade," "Ring and Rose," "Wanderer's Night Song," by Rubenstein, and a medley of college songs. For encores several popular favorites of the club audiences were given. Incidental solos were heard from Clarence Corner, baritone; Frederic M. Davidson, tenor; Frederick A. Keck and Roy M. Hart, tenors.

Gertrude Marchant, soloist of the evening, was heard in "Caro Nome" from "Rigoletto," Liszt's "Du bist wie eine Blume," Speak's "The Lassie I Love Best" and Rummel's "Across the Hills." The soprano was enthusiastically encoored. Accompaniments were effectively played by Otto L. Hellmann. G. C. T.

"GOLDEN PRINCE" IN IOWA

Henry Hadley's Cantata Creditably Sung at Cedar Valley Seminary

OSAGE, IA., April 15.—Under Frank Parker's direction Henry Hadley's cantata for women's chorus, "The Golden Prince," was given by the Treble Clef Club of Cedar Valley Seminary on April 6. The soloists were Ruth von Berg, soprano, and Marion Green, basso-cantante. Under Mr. Parker's baton the work was smoothly sung and was found highly enjoyable.

Marion Green added two groups of songs, scoring most effectively with the Berceuse from "Louise" and Carpenter's "Don't Caere." The solo work of both Miss von Berg and Mr. Green in the Hadley cantata was praiseworthy. This was the Treble Clef Club's second concert. For the first time in years the Seminary has a Boys' Glee Club. Frank Parker is the director. Recently an ambitious program was given with Miss von Berg as soloist and Wilma Rucker as accompanist.

Excellent Solo and Ensemble Work in Singers' Club Concert

The Singers' Club, an organization of New York amateurs under the direction of G. Waring Stebbins, gave its second private concert on April 21 in Aeolian Hall. The program contained songs by Koschat, Zollner, Hastings, Ambrose, Grieg and Wagner. The soloists were excellent, Earle Tuckerman, the baritone, scoring heavily. James Stanley, basso, and Margaret Volavy, pianist, were also heard to advantage. Mr. Stebbins played a group of organ solos, including his own "Berceuse."

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PROGRAM OF MUSIC BY PEABODY ALUMNI

"Manuscript Evening" at Conservatory Produces Works of Substantial Merit

BALTIMORE, April 22.—The Peabody Conservatory Alumni Association gave a "Manuscript Evening" yesterday at the East Hall of the Peabody Institute. It is encouraging with reference to the general musical development of America to note an entire program of substantial music written by young native composers, and it becomes especially laudible when an American conservatory can present its alumni in such creative effort. The numbers on this program held so much fresh interest that the concert was truly inspiring.

Robert L. Paul's Trio in D Major, for piano, violin and 'cello, played by the composer, Franz Bornschein and Bart Wirtz, was the opening number. It is cast along pleasing melodic lines in the classic mould. Its four movements each hold interest and in the aggregate make a well balanced composition. Abram Moses presented two movements, for the same trio combination, which were more rhapsodic in substance and quite beautiful in treatment. These were played by the composer, Howard R. Thatcher, piano, and Bart Wirtz.

Katherine E. Lucke's group of pieces for 'cello and piano, an Air, Choral and Caprice, played by Bart Wirtz, made a distinct impression, being effectively conceived for the instrument and at the same time constructed with musicianship. Her group of three sketches for piano, played by Madeline Heyder, also disclosed fine treatment, as did her song, "The Bugles of Dreamland," sung by Nellie A. Norris.

Howard R. Thatcher played his "Album Leaf" and Minuet, for piano, and the modernity of these pieces was noted with interest. His song, "Intimations," is of a lofty nature and abounds in interesting harmonic effects. Marguerite W. Maas presented two piano compositions, a "Berceuse" and "Theme with Variations," which she played, and

a group of three songs, "The Reaper," "Jeanette" and "Autumn Gold," sung by Mrs. Henry Franklin. In this writing Miss Maas shows versatility of style and full understanding of the dramatic possibilities of the song texts. Mr. Moses was also represented with two character songs, "Look Yer, Chile," and "Matildy," which were sung by Hazel K. Bornschein. F. C. B.

FORT WORTH ORCHESTRA IN FIRST 1915 CONCERT

Organization in Even Better Form than Last Season—Plans for State Music Teachers' Convention

FORT WORTH, TEX., April 18.—The Fort Worth Symphony Orchestra gave its first concert of this season on April 11. The orchestra did splendid work last year, but this season is even better. The audience was large and its applause loud and sincere. Much praise is due Carl Venth for the excellent work of the organization. Mrs. Morris, contralto, the soloist, sang the aria from "Samson and Delilah," by Saint-Saëns, "My Heart at Thy Sweet Voice," with Mr. Losh an artistic accompanist.

Plans are being formed for a meeting of representatives of the music clubs of the State. Miss Carmen, a representative of the National Federation of Music Clubs, is expected to address the meeting, which will probably result in the formation of an organization of music clubs of the State. The delegates will be entertained by the Harmony and Euterpean clubs.

Sammy Schwartz, the seven-year-old child musician from Russia, has been given a scholarship in the Texas Women's College, through the local Federated Women's Clubs. Mrs. Sam Rosen, who first became interested in the child, presented him with a violin to replace the tiny one he brought from Russia. The boy has been placed under the instruction of Mr. Venth.

The Glee Club from the Southwestern University, under the direction of Mr. Manchester, gave a very enjoyable program at the Texas Women's College.

The North Texas German Singing Societies gave a delightful concert on April 15. The perfect ensemble obtained by these untrained singers, 200 in number, was remarkable. The chorus was assisted by a local quartet consisting of Mrs. Riemer, soprano; Mrs. Morris, contralto; Mr. Jones, tenor; Sam Losh, baritone, and by the Fort Worth Symphony Orchestra. The concert was under the direction of Carl Venth.

A. F. R.

Lambardi Opera Enjoyed in Portland, Ore.

PORTLAND, ORE., April 15.—Music-lovers of this city are enjoying a season of grand opera which George L. Baker has offered at his theater, with members of the Lambardi Company presenting "Aida," "Traviata," "Rigoletto," "Faust," "Il Trovatore," "Cavalleria," "Pagliacci" and other standard operas. The season opened with "Aida," and the production compared favorably with any previous performance here. While the opera was curtailed slightly, the singing and acting were splendid. With the company are Genia Trevelli, Luisa Cecchetti, Kathryn Lynbrook, Tina Schinetti, Edith Mackie, Eugenio De Falco, Gerolamo Ingar, David Silva and others. The chorus is excellent, while the orchestra, which is largely made up of local musicians, is responding well to the capable direction of Luigi Cecchetti.

H. C.

DRESDEN APPLAUDS AMERICAN SINGER

Effie Volkmann Includes Song by a Compatriot on Her Program

DRESDEN, March 27.—Richard Strauss appeared here again as a guest conductor at the last symphony concert in the Royal Opera House. The program contained Beethoven's Seventh Symphony, the conductor's own Overture to "Guntram," an early work, and his "Sinfonia Domestica." Strauss is not a leader of such magnetism as Nikisch, yet he held the attention of the audience from start to finish.

Laura Rappoldi-Kahner's recent recital celebrated the fiftieth anniversary of her first appearance on the concert stage. The renowned pianist has played more than 3,000 concerts since her first recital, in which, at the age of seven, she appeared before a number of celebrities in Vienna. Many of the numbers which she played then were on the program of her jubilee concert. Schubert, Chopin, Schumann, Rolf and Liszt were represented on both programs. Frau Rappoldi was in splendid form, and played the Draesecke Sonata, Op. 6, in

a manner that could not be surpassed. A distinguished audience attended, with Princess Johanna George at its head.

In another concert the young and gifted American singer, Elsie Volkmann, scored a decided success. She is the fortunate possessor of a fine and resonant coloratura soprano which has been exquisitely trained by the Dresden professor, Herr Iffert. In the *Gilda* aria from "Rigoletto" she met exacting demands and she scored further in the brilliant concert waltz, "In Sylvan Shade," by the American (New York) composer, A. Sieberg. This was a decidedly effective piece and received great applause. Another singer, Margarete Bruck, sang in a noteworthy manner Mr. Sieberg's song, "Liebesleid," which ranks among his best and most impressive compositions. Kapellmeister Trenkler contributed to the program as a novelty a melodrama, "Das Eiserne Kreuz," which proved to be a remarkable work, interesting in mood, musical color and dramatic strength.

At the Court Opera three one-act operas, Pergolesi's "La Serva Padrona," Mozart's "Bastien and Bastienne" and Haydn's "Apotheker" have made a huge success. Among the principals, Minnie Nast and Magda Seebe have been especially successful. Fritz Riener, as orchestra leader, was above praise. He also conducted "Trovatore" with equal success. Vernon Stiles was the *Manrico*, which suits his style better than *Tannhäuser*. "Tristan" has been restudied. A. I.

In Twenty Engagements Since September, 1914



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- 1914**
Sept. 26th—Carnegie Hall, N. Y. (Return).
Sept. 27th—Newark, N. J. (Return).
Oct. 4th—Jamaica, L. I.
Oct. 10th—New York, Jewish Society (Return).
Oct. 21st—Newark, N. J.
Nov. 23d—Blackstone Morning Musical, Chicago, Ill.
Dec. 1st—Brooklyn, N. Y. (Return).
Dec. 4th—Flushing, Orpheus Glee Club.
Dec. 6th—Paterson, N. J.
- 1915**
Jan. 5th—Pittsburg 20th Century Club.
Jan. 11th—Private recital, N. Y.
Jan. 15th—Recital, Westminster College, New Wilmington, Pa. (Return).
Jan. 17th—Oak Park, Chicago, Ill. (Return).
Jan. 19th—Art & Travel Club, Chicago, Ill.
Feb. 9th—Private recital, Chatham, N. J.
Mar. 2d—Gena Branscombe's Songs, N. Y.
Mar. 7th—Brooklyn (Return).
Mar. 11th—Providence, R. I., Chaminade Club.
Apr. 8th—Newark, N. J., Orpheus Club.
Apr. 13th—Mt. Vernon, N. Y., The Creation, with Mt. Vernon Musical Society.

Some of MISS DUNHAM'S recent notices will be published in MUSICAL AMERICA for May 8.

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Best in Music Brought By Our Women to Their Home Centers

Their Services to Art as Observed by Noted "Disease" on a Southern Tour—Musical Activity as Viewed in Three Texas Cities

By KITTY CHEATHAM

A RECENT tour in the Southwest has once more brought to my mind, with especial emphasis, the great debt artists owe to American women! One would be grateful to have at hand a statistical report of what our women—individually and through their various clubs and organizations—have accomplished in bringing to the people of their home centers the best in music and in all the arts. One finds them thoroughly up to date and discussing with intelligent enthusiasm the various art movements of the day.

Recently, in St. Louis, an interesting visit with Prof. Roland Usher (whose latest "Pan-Americanism" is being widely reviewed), brought from him this inquiry: "Is it possible that a small town like Marshall, Texas, finds it profitable to bring well-known artists there?" I was glad to answer, "The women of Marshall—and of other small towns—can and are doing it." This statement was fully demonstrated the night following, for in this town of less than 13,000 inhabitants I had the privilege of appearing before a most enthusiastic and discriminating audience of 1,500 people, and this was made possible by the Monday Music Club, whose able president Mrs. Fred Marshall, had heard me in Boston.

Departure in Heralding

Her open letter to the local press stated that her club was bringing me to Marshall because, in addition to my artistic value, I was "truly in sympathy with every movement which tends to be helpful . . . the club does not wish to make money, but hopes to make expenses." . . . This was certainly a unique introduction and a distinct change from the usual preliminary advertising. It seemed to me a breaking away from old methods and significant of the hour. It was interesting to note that repetitions were demanded of the so-called "classical" numbers on the program. I was deeply touched at the great interest manifested by the negroes here and in Houston, the students of two schools and their glee club having reserved practically all of the balcony seats. They gave me many evidences of their appreciation of my earnest efforts to give their music its inherent dignity and of the universal plea I have made for the recognition of its inspirational well-springs.

All over Texas I found a great spirit of kindness, simplicity and genuine hospitality. The Governor wired to New York, extending to me the hospitality of the executive mansion. I arrived in Austin to find this characteristic, big-hearted household (possessing all the dignity of the old South) awaiting me, and Mrs. Ferguson and her little daughters eager to show me every thoughtful personal attention. (I shall always carry the memory of the old Colonial "man-sion," as it stood with its simple outlines

facing the State Capitol, so full of architectural beauty.) I was taken to the historical and beloved room known as General Sam Houston's room. A tall, old-fashioned mantel was banked with "blue-bonnets"—the state flower.

Interest of Governor's Daughter

The helpful little daughter of the household suggests that I do not unpack unnecessarily, but that "Dad's campaign bag is just big enough to carry your music and little things to the university."



Kitty Cheatham, the Noted "Disease"

After "Dad's" old baseball and other characteristic souvenirs were ejected the campaign bag supplied the need. There were numerous servants in evidence, but this dear child's personal interest was characteristic of the entire household of our beloved South country.

This time it was to young women students of the university (composing the Sidney Lanier Society, in co-operation with Professor John Lomax) to whom I was indebted for my Austin recital. Professor Lomax is an authority on folk lore, and I hope to make known some of his "Cowboy Songs" on next season's programs. The spontaneous response of the large audience in the big auditorium was shown by frequent repetitions, and the request for an added talk on folk music, and a demand for Debussy's "Little Shepherd." Among the large number of people who came back for a personal word at the end were a German woman musician, whose father had known Mendelssohn; a Frenchman, expressing appreciation of Coppée's "Papillons," and many little children with thanks for an added group of nursery rhymes.

As we hurried away to catch the mid-night train for Houston, my dear co-worker, Flora MacDonald, opened wide her big Scotch eyes and exclaimed, "This is all really wonderful!" Again I must thank women—the members of Houston's Art League—for the privilege of coming to their progressive city. I can recall nothing in my many experiences more interesting than this day, crowded with events and culminating in a recital whose perfection of detail I have never seen equalled. I found the Young Girls' Music Club had just been studying Moussorgsky's music, and they were grateful for the Russian songs and a little talk on the composers.

One Woman's Spirit

The spirit of the president of the Art League, Mrs. Gentry Waldo—a woman of the broadest culture—permeated everything. One earnest woman said to me: "I must go to New Orleans to hear Harold Bauer play, if I have to walk!" That's the spirit of our women and of Texas! Of course she will not be called upon to test her prowess as a pedestrian, but she will hear Harold Bauer—and the twenty-four-hour trip will be made at great personal sacrifice, but what she gets will be meat and drink to her—and, as she remarked, "I can give it all to my children." (Just here perhaps, I can emphasize the fact that it *pays* to be an artist of unflinching ideals.) This woman from Texas will come home radiant with the spirit of Brahms, Schumann and—Harold Bauer.

I hope one day all my fellow artists may see Houston with its crowning interest, the Rice Institute, which was designed by our Cram, and the Mediterranean architecture of which is most impressive. It was my pleasure to talk at length with Dr. Stockton Axton, formerly of Princeton, who is our President's brother-in-law, about the institute's wide interests and other things.

As a closing word let me emphasize the fact that the great work being done by our splendid women, especially in bringing good music to the masses cannot be duplicated in any country in the world, and surely our national spirit of justice must soon assert itself, and they will not be much longer deprived of the full liberty that is the priceless heritage of all American citizens. God bless our women!

TO ESTABLISH CONSERVATORY

Henrik Gjerdrum Will Head New Institution at Marshfield, Ore.

MARSHFIELD, ORE., April 14.—Musical Marshfield is congratulating itself over the fact that it is soon to have a Conservatory of Music. Henrik Gjerdrum, who will be at the head of the institution, plans to have the conservatory open to students by next September.

A piano recital of unusual interest was given, April 8, by Mary Kruse, an advanced pupil of Mr. Gjerdrum, assisted by Mrs. R. E. Miller, soprano. The program embraced numbers by Chopin, Weber, MacDowell and Grieg. Mr. Gjerdrum is to assist, as accompanist and piano soloist in a concert to be given May 11 by Sofie Hammer, the Norwegian soprano, of Seattle.

Frances Batchelor, of Portland, gave an interesting piano recital here on April 12, under the local management of Mrs. Perl Riley Ballinger.

The Chaminade Club (chorus of forty voices) has given a number of interesting recitals during the season. The Coos Bay Concert Band is giving con-

certs twice a month which are always well patronized.

Edna Louise Larsen, one of the prominent piano teachers here, has given many splendid recitals at her studio.

E. L.

MISS GUNN WITH ORCHESTRA

Violinist Scores Success as Soloist with Brooklyn Organization

At the concert of the Æolian Orchestra of Brooklyn, Grace Bellows, conductor, on Friday evening, April 23, at the New York Avenue M. E. Church, Brooklyn, Kathryn Platt Gunn, the gifted violinist, won a well deserved success, playing the Wieniawski "Polonaise Brillante," the Martini-Kreisler Andantino, a Tchaikowsky Melodie and Kreisler's Liebesfreud with taste and beauty of tone. She was applauded to the echo and encored after both of her performances.

The orchestra played the Rossini "Semiramide" Overture; "Ase's Tod" from Grieg's "Peer Gynt," Rubinstein's "Kammenoi Ostrow" and shorter pieces by Scharwenka, Kramer and German in a manner that reflected great credit on players and conductor. Rafael Diaz, tenor, was well received in a "Gloconda" aria and songs by Alvarez, Buzzi-Peccia and Horsman. J. Ruth King played the piano accompaniments in a praiseworthy manner.

Has Been Very Helpful

To the Editor of MUSICAL AMERICA:

Enclosed find check for subscription. I have enjoyed the paper, and it has been very helpful to me.

Yours truly,

BERTHA E. BUTTON.

Syracuse, N. Y., April 10, 1915.

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Press Comment

The Montclair Herald, April 15: "The playing of Mr. Kasner, a young serious violinist, gave so much pleasure that he was recalled six times after his masterly rendition of Saint-Saens' 'Introduction and Rondo Capriccioso.' After such urgent appeal from the enthusiastic audience he graciously added as an encore Kreisler's 'Caprice Viennois.' In his playing Mr. Kasner displayed a highly polished technique, beautiful bowing, and a deliciously sweet tone."

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Buffalo Express, February 17, 1915.

"Mme. Van Endert is the possessor of a fine voice, an even scale, an evident musical temperament. She sang the aria, 'Leise,' from 'Der Freischütz,' and songs by Rogers, Leoni, R. Strauss and Humperdinck, winning the approval of her hearers, who demanded encores after both numbers. An excellent mezza voce, was shown in Humperdinck's 'Wiegenlied,' which was one of her best achievements."

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ST. PAUL'S VICTORY IN CHORAL CONTEST

Twin City Quartet Club Wins Verdict Over Arpi Chorus of Minneapolis

ST. PAUL, April 23.—A singing contest between the Arpi Male Chorus, of Minneapolis, directed by Hjalmar Nilsson, and the Twin City Quartet Club, of St. Paul, directed by John Dahle, was held in the Central Presbyterian Church last night.

Each chorus consisted of seventeen men banded together by the pure love of singing, and the only distinction sought was that attached to the winning of a sufficient number of points to establish the right to hold the cup—the Lindquist trophy cup—which passes from year to year to the winning contestant.

Each club appeared twice by itself. The Twin City Quartet Club sang "Valdrisvise," a Norwegian folk-song, arranged by J. D. Behrens, and a Serenade, by Abt, the Arpi Male Chorus offering "Långtan heter min arfvedel," by G. A. Sandberg, and "Vackra Sky," by C. A. Beven.

The judges considered volume, quality and balance of tone, attack, phrasing, shading, intonation and enunciation in the apportionment of points. In announcing the decision J. McClure Bellows, mu-

sic critic of the St. Paul Pioneer Press and chairman of the jurors, made acknowledgment of the very excellent work done by both societies. The verdict was in favor of the Twin City Quartet Club by a few points. The other members of the jury were Victor Nilsson, music critic of the Minneapolis Journal, and Charles A. Fischer, voice teacher and magazine writer of St. Paul.

The audience gave ample evidence of enjoyment of the singing and satisfaction in the verdict.

In addition to the competitive numbers the two societies appeared as a joint chorus in three numbers—"Naturen och hjertet," directed by Hjalmar Nilsson; "Olaf Trygvason," by F. A. Reissiger, and "Den store, hvide flok," arranged by Grieg, directed by Mr. Dahle. In the last-named number an important solo part was taken by Alfred E. Nelsen.

Frau Sara Flachshaar, soprano, was the assisting soloist. Her numbers were Schubert's "Eifersucht und Stolz," "Mot Kveld," by Agathe Backer-Grondahl; Hil-dach's "Lenz"; "Jeg elsker dig," by Grieg, and Hugo Wolf's "Über Nacht" and "Der Genesene an die Hoffnung." A feature of this singer's work was a well-controlled *pianissimo*, in which the excessive *vibrato*, elsewhere conspicuous, was less in evidence. Outside of this frequent declamatory effects contributed to a somewhat broken style which was wanting in *legato* balance and repose. Some distinctively good accompaniments were played by Mrs. Maude Hopperstad-Rosenquist. F. L. C. B.

"STRAD" BRINGS \$19,500

Instrument Sold Twice Over for War
Charity in London

A Stradivarius violin presented by Lord Newlands to the English Red Cross for sale realized the handsome sum of \$19,500 at Christie's Auction Room in London on April 22, according to a cable to the New York World.

The instrument was sold in the first place to Lady Wernher for \$12,500, and the generous purchaser offered it for the second time by auction. It then went for \$7,000 to Mr. Brandt, who had previously advanced the bidding to \$12,000 against the original buyer.

This figure of \$19,500 constitutes a record for such a violin by public auction, although the famous Emperor "Strad," now in the possession of Kube-lik, has had greater value set upon it.

Until to-day \$10,000 for the "Messiah" violin, dated 1716—which for fifty years was in the collection of Count Cozio di Salabue—was regarded as the highest price paid at auction for a Stradivarius.

In a descriptive note concerning the violin contributed by him, Lord Newlands stated that the instrument was bought by his father from Laurie, then the leading violin dealer in Scotland.

An inscription on it reads: "Antonius Stradivarius Cremonensis Faciebat 1702." This is followed by the monogram "A. S." with a cross over it. This violin is mentioned in Hill's book.

A violin known as the Crown Stradivarius is said to be the most valuable instrument of its kind in the world. It was acquired by William C. Clopton, a New York lawyer with a hobby for collecting violins, who refused \$25,000 for it, valuing it at \$100,000. Its ultimate destination, according to report, is the Metropolitan Art Museum.

Helen Allen Hunt Hostess to Weymouth Music Club

WEYMOUTH, MASS., April 23.—Helen Allen Hunt, mezzo-contralto, was hostess last evening to the members of the South Shore Morning Musicales, an organization of women musicians, for the final concert of this season. The program was given in the music-room of Mrs. Hunt's residence here. Ethel Raymond and Lida Low were accompanists and Miss Clapp

was at the organ. The chorus of women's voices sang d'Indy's "St. Mary Magdalene," Mrs. Hunt taking the solo part. John Chipman, the Boston tenor, as assisting artist, sang with much artistic finish a group of French and English songs. With Mrs. Hunt he was heard in a group of duets, the clear, resonant quality of his voice blending well with that of Mrs. Hunt. Two club members appeared in solos, Hazel Clark, violinist, and Mrs. Anne Estelle Hollis, soprano, each of whom was applauded for creditable work.

Music as an aid to the recovery of memory lost as a result of experiences at the front has been successfully tried, according to a recent London dispatch, at the Hospital of Epilepsy and Paralysis, in London, where numbers of soldiers are receiving treatment for nervous troubles.

LUELLA CHILSON-OHRMAN

Scores Triumph
in
CHICAGO

As Soloist with the
Chicago
Teachers'
Chorus
April 20th



Photo Matsene, Chicago

THE CHICAGO TRIBUNE
By Roland Webster

The polonaise from "Mignon" is one of the most universally popular numbers in the entire field of musical composition, and, although many profess the deepest hatred of it, I have a suspicion that they have to fight not to enjoy it when it is sung. Its presence on any program, nevertheless, strikes terror to the heart of all who listen to music as a profession or as a hobby, for it is responsible for more hideous tragedies than any other concert piece.

Thus it was with trepidation that one read on the program of the Chicago Teachers' chorus "Polonaise from 'Mignon,'" Mrs. Ohrman. In this case the listeners at Orchestra Hall were doomed to a pleasant disappointment. Mrs. Luella Chilson-Ohrman sang it as if it had been written for her. The difficulties of the too ornate music seemed made for her to overcome. As might have been expected, it "brought down the house," and, though she might have repeated it, she wisely chose a berceuse of Gounod as an encore.

THE DAILY JOURNAL
By Edward C. Moore

Mrs. Luella Chilson-Ohrman gave an entirely captivating performance of the polonaise from Thomas' opera, "Mignon." It is not often that the trying number receives an interpretation so nearly perfect as this talented artist gave it. The only ones of recent years to whom she may be compared are Luisa Tetrazzini and Jenny Dufau, and even at that, Mrs. Ohrman possesses a quality of voice all her own and not at all like either of the others. For an encore she sang Gounod's "Berceuse," Walfried Singer, who had conducted the orchestra for her during the polonaise, left the stand at this point and sat down before the harp, leaving the orchestra still playing, but without conductor. This was a system at one time planned by Maggie Teyte for her own use, but never carried out.

Mrs. Ohrman also sang the solo part in the Bemberg cantata, "Death of Joan of Arc."

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Mr. Hamlin Answers "P. W."

To the Editor of MUSICAL AMERICA:

I fear your correspondent, "P. W." of Berlin, whose letter appears in your issue of April 24, is running amuck.

I fail to see why a composer will write without inspiration because he sees some material reward for his expression.

The only thing that will bring out the fruits of genius is the opportunity for these fruits to find expression, and anything that furnishes this opportunity is going to help in this development.

Why did the Old Masters select religious subjects chiefly for their painting? Because the church was practically the only patron of the art at the time. Did Raphael lack in inspiration because the church offered some substantial reward for his genius? I doubt that it was religious fervor alone which influenced him in the selection of his subjects.

I did not offer a pecuniary prize for a Tenor Aria with Orchestra because I thought that that alone would induce American composers to produce something of the kind but because, in so doing, I would assist in encouraging the very worthy undertaking, which Mr. Gunn has initiated in Chicago, of producing worthy compositions of American composers in a competent manner and thereby would help in creating an outlet for such original compositions.

If we are to develop American composition we must create first an opportunity for the expression of the composer's work. The real genius is not going to be robbed of his inspiration because he sees the danger (?) of some substantial reward.

Yours very truly,
GEORGE HAMLIN.

New York, April 25, 1915.

In Reply to Mr. Hamlin's Critic

To the Editor of MUSICAL AMERICA:

George Hamlin's offer of a money prize for a tenor aria with orchestral accompaniment has provoked a protest, ostensibly sincere, from an American residing in Berlin. This letter, which you published recently, is instructive since it registers plainly the stand taken by Americans who prefer to work and dwell abroad. This critic, "P. W.," excuses his, or her, exile with the threadbare plea of a so-called "atmosphere." In his own confession this atmosphere is an "indescribable" something. It is hardly fitting that one who cuts himself off from all spiritual and actual contact with his own people should wax captious in regard to the generous offer extended by Mr. Hamlin to the American citizen who composes music.

If the writer's memory be correct the main stipulation in the conditions is that the verses should be conceived in English, thus debarring translations. It is not far-fetched to assume that during the last decade a hundred, and probably more, Americans have set English poems of suitable dimensions with orchestral accompaniment. Unable to secure a publisher these composers have been obliged to allow their settings to collect dust and lie half forgotten. The writer

can call to mind at least one case of a composer who wrote an aria years ago and intends to submit it for the Hamlin prize. For that too numerous body of American composers who are at once gifted and impecunious the offer is peculiarly timely. However, that they who compete merely with an eye to the monetary end shall undoubtedly experience deserved disappointment goes without saying. Very truly yours,

BERNARD ROGERS.

New York, April 25, 1915.

George Hamlin's Cash Prizes for Compositions

To the Editor of MUSICAL AMERICA:

I noticed a letter in your issue of April 24, signed by "P. W. of Berlin." It was a protest against the offer of cash prizes for competitive compositions. I think it is an insult to Mr. Hamlin to pronounce his generous offer of \$200 for the best aria "a blemish to the standard of American music." P. W. of Berlin thinks that such encouragement should not be commended, but condemned. What is the matter with P. W. anyway? Why not write out the full name? Is it bashfulness, or fear, that prevents P. W. from stepping into the limelight?

According to the views of P. W., a composer ought to sit down and wait till all the astronomical, astrological, climatic, physical, diatetic and possibly religious conditions are favorable for the kindling of the sacred fire in his precious "coco," then proceed and produce the inspired (?) work, that everybody praises, but nobody wants to hear or buy.

P. W. of Berlin evidently does not know that every person whose vocation and avocation is composing music always has a large stock of compositions ready for presentation, and many incomplete sketches that can be easily elaborated to fill the requirements of a competition. No need to rush and "scribble away for dear life," to be ready at a prescribed date.

And now let me remind P. W. of Berlin that "Aida" was written to order. Not a bad work at all, considering Verdi had to "scribble away for dear life" to get it ready within a definite time.

How about "Cavalleria Rusticana" and "Pagliacci"? Was it not the offer of a cash prize by a music publisher that "drove" Mascagni and Leoncavallo to the writing of the two greatest operatic masterpieces of modern times? There are scores of other instances, but what is the use of quoting? Pecuniary rewards always have been, and will remain, the greatest stimulus in all walks of life, to which music is no exception. Some of the greatest works in painting, sculpture and architecture, etc., were produced through such incentive. Therefore let us show our appreciation to the public-spirited men—benefactors of artists—who by their liberality often bring out the best expression of a musician's art. Yours very truly,

VICTOR KÜZDÖ.

New York, April 22, 1915.

Who Is the Greatest Violinist?

To the Editor of MUSICAL AMERICA:

In your issue of April 17, I read a letter signed "A Subscriber," regarding who is the greatest violinist.

For my part, I think that MUSICAL AMERICA has shown no partiality to the different artists, always being honest and just in its criticisms. Like James Otis, I think "Comparisons are odious." But why just mention the three great foreign violinists? Has our great master violinist, Eugene Ysaye, been forgotten or overlooked? It's true, now, that he is facing the Winter of life and his fingers are not so fleet as formerly, nor his bow arm so agile, but I doubt if any of these younger artists would have obtained the heights they have reached in their violinistic careers, had it not been from the inspiration received after hearing his marvelous interpretations!

So cannot we still call him "the Master

Violinist" even yet in his declining years? I doubt if any violinist, for years to come, will reach the heights where he stood for years. It's only an occasional glimpse now in his playing that we get, which reminds us of days gone by, but that glimpse is a peep into Heaven, eh?

How shall we compare artists? One piece "A Subscriber" mentioned was Schubert-Wilhelmj's "Ave Maria." I agree with him in saying that Elman's playing of it is one long to be remembered, but I heard one of our own American violinists—Louis Persinger—play it, which carried me completely into the spiritual world—it was so beautiful, so heavenly, finished and tender, that I even made a resolve to be a better man from that day on—that was surely a memorial night in Berlin.

But how about Thibaud, Marteau, Serato? Who shall say who is the greatest? I thank God for all these masters and the pleasures and benefits derived from their playing, yet I believe that the unanimous verdict of the musical world rightly calls Kreisler "the greatest living violinist" (and makes no comparisons).

But why not change the subject and talk more in the papers of our American artists? Spalding, Macmillen, Persinger, Eddy Brown, von Reuter and others have gained recognition and have been classed with the elect in Europe, and who knows but if they are given a half chance by the critics and press of their own nation, but that one of their names would go into history as "the greatest living violinist"?

Do you recall the fact that when America's greatest opera singer died last year (Putnam Griswold) that the Kaiser of Germany was personally represented at his funeral, and also had a wreath of flowers sent? Did our President do as much?

The fate of America's greatest composer (death in a mad-house) still stands as a blot against loyal Americans, which time only can efface. He loved his own and his own received him not. Europe gave him proper recognition, but blood is thicker than water, and he wanted it from his beloved America.

Are the ears of American audiences tuned to the same pitch for American artists as for the foreign ones? I would suggest to our music clubs, who have a course, say, of four or five artists' concerts for a season, to secure American artists for at least three of these concerts and compel each artist to play at least one American composition.

It would certainly be a big step in the right direction, and would show some appreciation of that wonderful man, Mr. Freund, for his continued fight for American music.

There's no doubt but that posterity will be erecting monuments in his honor, but why not sling some of the roses while he's living?

I am a plain, old fiddler, but have heard them all, and am thankful for rich blessings. J. S.

Chicago, April 23, 1915.

Grateful Recognition of Mr. Freund's Campaign

To the Editor of MUSICAL AMERICA:

The Wednesday Music Club of Taylor, Texas, established three years ago, is doing encouraging work. The full membership has been maintained and punctual attendance has been the rule.

Taylor is just now awakening to its higher needs, and the Wednesday Club is working toward its development. The club's president is Phoebe F. Garver.

Miss Garver recently brought to us from her Summer vacation in Peterborough a vivid description of the MacDowell Festival. The club having made during the current year an exclusive study of American music, this was made the occasion of a full MacDowell program by the president, with Mrs. R. C. Briggs as vocal soloist. MUSICAL AMERICA occupies a conspicuous place in the club's library and is much quoted, espe-

cially in grateful recognition of Mr. Freund's worthy campaign in the interest of American music.

MRS. VIRGINIA TAYLOR.

Taylor, Tex., April 8, 1915.

The Case of Olga Samaroff

To the Editor of MUSICAL AMERICA:

The remarks of Mrs. Merrill Gaines in MUSICAL AMERICA, April 17, that Mme. Olga Samaroff is an American remind me of a little incident which occurred a few years ago. I had a cousin and a nephew, students at Shattuck Hall, the famous school for boys, and was invited to visit them to attend a piano recital by Birdice Blye, the distinguished pupil of Rubinstein. I noticed the emphasis placed on the fact that she was an American pianist. The Head Master said to me: "Not long ago we had a recital by Olga Samaroff, the Russian pianist, and I took frequent occasion to impress on the students that she was a Russian and we should have an opportunity of listening to Russian music played with the true Russian spirit, and we anticipated a rare treat. After her recital imagine my feelings when I was told that she was an American girl from Texas."

Even as great an authority as the late W. S. B. Matthews was in error when he wrote a lengthy article for either the "Etude" or "Musicien" about Olga Samaroff, the great Russian pianist and commented on her distinguished Russian characteristics and interpretations.

We wonder if Olga Samaroff, the American pianist, will make as great a sensation as Olga Samaroff, the Russian pianist. We fear not. Americans worship at the shrine of foreigners—foreign teachers and foreign artists.

Mr. Freund is accomplishing a wonderful work in his propaganda and if he continues we may soon hail the day when it will be an honor to be called "an American artist."

Success to your efforts.

EDNA PORTER.

Evanston, Ill., April 21, 1915.

Kreisler—Elman

To the Editor of MUSICAL AMERICA:

Generally the man who is ashamed to affix his signature to a letter has little knowledge of that about which he writes. Can "A Subscriber" (whose letter in defense of Elman appeared in your issue of April 17) explain what he means by Elman's "deep" tone? Also, is a "sensual" tone the most significant attribute of an artist? Let it be pointed out to "A Subscriber" that Mr. Kreisler plays with his head, as well as with his heart; and that it is this fact, coupled with the possession of impeccable technical skill and supreme musicianship, and a total absence of theatricality, that makes him the great artist that he is.

Yours truly,

HENRY S. GERSTLE.

New York, April 19, 1915.

Asks for Information of "Nikita"

To the Editor of MUSICAL AMERICA:

Can any of your readers give me any information in regard to an artist who some twenty-odd years ago was greatly in vogue in Europe, "Nikita" by name? What became of her? She came originally from this country I believe.

By the way, enclosed find check for renewal of my subscription. Your worthy and valued paper thoroughly deserves the combined support of every music lover in the country, and the campaign waged by you in the furtherance of the growth and upbuilding of the music lovers and music generally from a national standpoint, cannot fail to bring forth most satisfactory results. Again, too, your paper keeps those who are far removed from the big musical centers of the country in touch with music generally in a way that without would not be possible.

Yours very truly,

ROBERT F. MOORE.

The Southern State Life Insurance Company,
Atlanta, Ga., April 20, 1915.

Next Season at the Metropolitan

To the Editor of MUSICAL AMERICA:

Now is the time of the year when Mr. Gatti is inundated with a flood of helpful suggestions for next season.

However, one helpful hint more or less can do no harm. Here it is: Why can't we have "Salomé?" Mr. Gatti's policy is to give us the best and keep up with the times. This necessitates Richard Strauss, the most important factor in

[Continued on next page]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 19]

modern opera. We have "Der Rosenkavalier," but why should the prudery of a few super-delicate critics deter us from having his best work? "Salomé" is undoubtedly this. Why not revive it with Miss Farrar, when she returns; she would be stunning in this. Or, if this is impractical, import Mary Garden of Marcella Craft, and give us "Salomé" before it has become hopelessly old fashioned.

In regard to the classics for revival, how about "Figaro," "Don Giovanni," "Tales of Hoffmann," "Samson and Delilah," "Otello," or "The Flying Dutchman," instead of more "Iris" and "Fidelios." See what was done with "Trovatore"; think how much more could be done with any of the above. Some of these have already been proposed. Let us hope that it does not end with a proposal.

In regard to Russian opera, the general tendency seems to be to urge the production of more Russian works. This is a mistake. We are going to have "Prince Igor"; that will be quite enough. The market should not be overstocked. Works of such magnitude and depth as "Prince Igor" and "Boris" do not make for popular appeal, and overdoing the matter just now, would be apt to kill the interest which has been awakened.

This ends our attempt to show Mr. Gatti the proper course for him to take. Yours very truly, D. N. Yonkers, N. Y., April 23, 1915.

In Memoriam Robert Volkmann

To the Editor of MUSICAL AMERICA:

The birth centenary of Robert Volkmann, one of the most eminent composers of modern times, has passed by entirely unnoticed.

He was born on April 16, 1815, at Lommatzsch, in Saxony, where his father was Cantor. The first musical instruction which Volkmann received was from his father, who taught him the piano and organ. Other instruments he learned from a musician named Friebel. As young Volkmann was to be trained for a schoolmaster, he attended the Gymnasium in Germany, at Freiburg, but soon turned to music and studied theory under Anacker, in Freiburg, and R. F. Becker in Leipzig. By friendly

intercourse with the illustrious Robert Schumann, in the latter town, Volkmann was urged to go forward with his studies, particularly as his muse was near akin to that great master.

In 1839 Volkmann went as music teacher to Prague, in 1842 to Budapest, and lived from 1854 to 1858 in Vienna, but afterward again in Budapest, and during his last years he was professor of harmony and counterpoint at the Budapest Academy of Music. He passed away on October 30th, 1885, at the age of 68.

Of Volkmann's numerous compositions the following deserve special mention: His two symphonies, D Minor, Op. 44, and B Flat Major, Op. 53; the three serenades, for strings, Op. 62, 63 and 69; six string quartets, Op. 9, 14, 34, 35, 37 and 43; two overtures, Op. 50 (for the jubilee of the Budapest Conservatoire) and Op. 68 (Richard III); two trios for piano and strings, Op. 3 and 5; a violoncello concerto, Op. 33, and one for violin, Op. 10; a piano sonata, Op. 12; variations for two pianos on a theme of Handel; two sonatas for piano and violin, Op. 60 and 61; a concert piece for piano and orchestra, Op. 42; besides a great many other instrumental and vocal works.

Of late years the popularity of Volkmann's compositions—all of the highest order—has been sadly on the wane, so that they are now hardly ever performed. Many another famous and even illustrious composer has shared the same fate.

Yours very obediently,
ALGERNON ASHTON.
London, April 11, 1915.

Mr. Küzdö and the Great Violin Concertos

To the Editor of MUSICAL AMERICA:

I was deeply interested in Mr. Küzdö's trenchant article on the so-called "great" violin concertos. Mr. Küzdö is much too modest in saying that his aim is not to "shake or destroy the faith of their admirers." It must sadly be admitted that the only effect which his article can have is completely to pulverize these compositions. I, for one, feel that I can never again listen to a violin concerto by Bach, Beethoven or Brahms.

When are we to have the ideal concerto—that by Küzdö? Think what a great achievement to replace the letter

B (hitherto unjustly supreme) by the letter K. I myself have always believed that the letter K deserved much more consideration than it has received in the past.

Very truly yours,
MARSHALL KERNOCHAN.
New York, April 20, 1915.

Experiences of Two Musicians in War Time

To the Editor of MUSICAL AMERICA:

This terrible war has crippled all music in Europe. Many artists are defending their countries instead of making music, my sons, Aylmer and Victor Buerst, among them. Though at this juncture Aylmer is touring with the Moody-Manners Grand Opera Co. as conductor, and they are having fine houses. They are touring in the English Provinces, and have just done a trip through Ireland. My son signed a contract with

Manners for five years. When in London, Aylmer was drilling, rifle practicing, and marching. Then he had to resume his engagement.

Victor had his home in Brussels, but had to fly with his wife on the outbreak of war, first turning the keys on all his pretty furniture, two grand pianos, etc. He has heard nothing of it since. They are now in England.

Victor had several engagements to play at orchestral concerts in Antwerp, Ostend and London before the war. Now he is engaged by the War Office for signalling. He has command of three languages to do it in.

Wishing MUSICAL AMERICA all possible success, for it deserves it, it is a fine journal and so full of interesting articles, news, pictures, paragraphs, etc.

Yours sincerely,
HELEN V. BUERST.
Armada, Australia, January 16, 1915.

A Good Investment

To the Editor of MUSICAL AMERICA:

Am enclosing herewith money order for \$2 subscription for one year. It's a good investment.

TOM MARION CHILDS.
San Francisco, Cal., April 6, 1915.

LAMBERT MURPHY

TENOR

Late of METROPOLITAN OPERA COMPANY

Soloist with Boston Apollo Club, April 6, 1905



Philip Hale in Boston Herald.

Mr. Murphy sang the air from "Romeo and Juliet" with much taste. His voice has broadened and gained in power since he left this city, but it still preserves its fine and pure quality.

□ □ □

Boston Advertiser.

Mr. Murphy added much to the programme by his artistry. He has a lyric tenor voice of beautiful quality and at the same time full and resonant when occasion demands. His higher notes have the true tenor characteristics, free, ringing and clear. His solos were very much enjoyed and appreciation was shown by vigorous and enthusiastic applause after each number. The programme throughout was highly artistic and enjoyed by a large and discriminating audience.

□ □ □

Boston Globe.

Mr. Murphy sang Romeo's air of adoration to Juliet on the balcony from Gounod's opera, and a group of songs. His voice and style have now rounded to a fine and full maturity. He sings with beauty of tone, with excellent taste and with skill in interpretation.

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MONTREAL CRITICS AGAIN PRAISE THE ART OF

VALENTINA CRESPI THE ITALIAN VIOLINIST

CRESPI PLAYED HER VIOLIN WELL ON SUNDAY NIGHT

Signorina Valentina Crespi's debut as a violinist in North America was made in Montreal. Fortunately, her talent was recognized without delay and she has played here repeatedly since, invariably with success.

As formerly, the qualities of her performance that appealed most strongly were the sterling ones of intelligence and inspiration. For example, in her reading of Paganini's absurd G-string variations on the famous theme from Rossini's "Moses in Egypt," the brightness of her technique in the showy parts paled after the solemn splendor of the unadorned melody which precedes the ear-tickling flourishes. The same can be said of her work in the merely technical and the emotional measures of the Lalo Concerto, the Andante of which was unfolded generously, with broad human passion.

Signorina Crespi raised the "Meditation" from "Thais" out of the decadence usually associated with it into the place of virile, strong-hearted music, and this without harshness; and instilled a gallantry into Drla's "Serenade" which gave this piece the flavor of old-time chivalry.

MUSICALES IS ANOTHER TRIUMPH FOR CRESPI

Young Artist Excelled Herself
PLAYED BRILLIANTLY

Miss Crespi excelled herself. Those who had heard her before were agreed that she has never played here with such brilliance and fire. Her tone is astonishingly full and sonorous for a woman. She excels every

woman violinist Montreal has heard in recent years, in regard to tone, with the single exception of Kathleen Parlow. Moreover, it is a tone of rich quality as well as unusual sonority. Technically, of course, her equipment is phenomenal. The most exacting technical intricacies seem but child's play to this gifted young artist, who overcomes them with a facility and grace that are in themselves phenomenal.

Paganini Number Her Triumph

Lalo's great Symphonie Espagnole she played with a breadth and a freedom seldom found, especially in so young an executant. The Andante was eloquent in rhythm and in tone-coloring. The Rondo she gave with a spirit and an elan that thrilled her audience. Her own arrangement of Paganini's Steluta charmed with its lilting melody. Wieniawski's famous Airs Russes was a notable example of pure virtuosity. The Drla Serenade we have heard from Marie Hall, Maud Powell, Kubelik, Kreisler, and others. The two latter, of course, play it con amore; but it is open to question whether any of them interprets it with more exquisite rhythmic feeling or a keener sense of its melodic charm. Her triumph, however, was the Paganini number—the "Moses" variations on the fourth string. Here was fire, brilliance, technical perfection, and a veritable wealth of melody, all combined with a luscious richness of tone that held her audience tense with its beauty.

What the audience lacked in size it made up in enthusiasm. Crespi was repeatedly recalled, and among her extra numbers she included the lovely Meditation from "Thais." Its smooth-flowing legato was something to be remembered with pleasure for a long time by all who heard it.

Management: Antonia Sawyer, 1425 Broadway, New York



"A Big, Broad Movement, Is the Campaign for American Musical Independence"

—By Frederick A. Stock

MUSICAL AMERICA deserves a great deal of credit for the part it has taken in the campaign for the protection of home-art in music.

MUSICAL AMERICA's propaganda for the furtherance of the interests of the American instrumentalist, composer, teacher and conductor has been most opportune and far-reaching.

It is a big, broad movement, one which reveals wonderful and numberless possibilities, and we, who hope for the fulfillment of at least some of them, trust that some day in the near future the "home-made" American musician will be a dominating figure in the art life of the world; that one of these days the great Messiah for American music may arrive, and that the whole world may be ready and willing to recognize him.

In the meantime we should not forget that true art, musical or otherwise, is but a symbol, a vision of things divine, eternal and universal; things which do not know boundaries of nations, bondages of races or dogmas of religions.

Time is drawing nigh for the musicians of America to be able to declare their independence, and I hope that then we will not only strive for emancipation of ideas, but also endeavor to bring about a unification of our ideals.

For all of this we are dependent upon the co-operation of MUSICAL AMERICA, of our good friend John C. Freund, and all the other good friends and worthy colleagues in the realm of musical journalism in our great country.

Frederick A. Stock
(Conductor Chicago Symphony Orchestra)

SIX MONTREAL PROGRAMS

Poor Attendance Brings Sunday Series to End—Hambourgs' Recital

MONTREAL, April 19.—An attempt, under new management, to revive Sunday concerts here after Easter resulted in failure and the series has been discontinued. The public showed no interest whatever, although excellent artists were provided. Alice Verlet, the famous Belgian coloratura, provided the feature of the first, and Valentina Crespi, violinist, attracted to the second what small audience there was.

Jan Boris and Mark Hambourg joined forces in a well attended recital in the Windsor Hall. They played Tchaikovsky's A Minor Trio, and each one played solo numbers.

The Choir of St. Louis de France, which is now a leading choral organization in this city, won great success in a performance, under the leadership of Alexander M. Clark, of Berlioz's "Damnation de Faust." On the same night Mrs. McDougall, the well-known singing teacher, gave a pupils' recital.

Leo Pol Morin, pianist, who has recently returned from Paris after a course of study with Pugno, gave a recital in the Ritz-Carlton, and devoted the greater part of his program to modern French composers. He received much praise for his interpretations of Ravel and Debussy. He was assisted by Emile Tarranto, violinist.

Benefits of Home Music Study

[Pierre V. R. Key in New York World]

The raising of the music-teaching standard in all parts of the United States is apparent, and the work that is being done by such organizations as the New York Music Teachers' Association (to standardize music teaching and make

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 26



Photo by Moffett, Chicago

AMONG the various forms of discrimination against the American-resident musician that have, in part, made necessary the present far-reaching propaganda conducted by John C. Freund, has been the practice of cabling to Europe for help whenever the director of some symphony orchestra died, resigned or was not re-engaged. The possibility that there might be in this country, somewhere, a man capable of filling such a position is rarely considered. A conspicuous example of the injustice of this attitude is illustrated in one case, in which, by reversing the customary procedure, a man was discovered not only in America but within the very precincts of the orchestra involved, who fully justified the contention that the editor of MUSICAL AMERICA is making. His name is Frederick A. Stock. When Theodore Thomas died Mr. Stock was concertmaster of the Chicago orchestra. Much opposition was created by his selection as conductor, since it was deemed impossible that a man in this country—much less one who had been under the very gaze of the orchestra subscribers in the comparatively humble position of concertmaster—could undertake with success so responsible a burden—in spite of the fact that he had been Mr. Thomas's assistant for years, had been selected and trained by him, knew his ideas, ideals and methods. But the advocates of Mr. Stock won out and he was nominated as Theodore Thomas's successor. History records convincingly that Mr. Stock made good. To-day he stands as one of the biggest figures in the world of orchestral music, his distinguished recognition resting not only upon his ability as a conductor but upon his sound musicianship and his creative genius, which have manifested themselves in compositions of the highest order of excellence.

it compulsory to show evidences of ability before gaining from the State a license to teach) is most laudable. Particularly should corrective measures be applied to warning pupils against the "fake" singing teacher, who is far more numerous—especially in New York City—than the genuine singing teacher. Musical "atmosphere" and "traditions"

are not as plentiful in the United States as in Europe; the nation is not so old. Nevertheless, in New York City there is a degree of "atmosphere" not to be denied, and for twenty-three weeks every year there is the best opera in the world. Besides, there is to be had a sufficiency of concert music every whit as good as is to be found in the foreign

capitals. It is time for American music students to realize fully that the bulk of their study, especially up to a well developed point, should be carried on in America.

A Beethoven Society has just been organized in Santiago de Cuba.

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New York, May 1, 1915

A LONGER MUSICAL SEASON

Pierre V. R. Key has an interesting and suggestive article in the New York World of April 11 concerning the activities of our musical artists outside of the usual musical season. He points out that because of conditions existing at the present time, when such an unusual number of artists are with us, that the United States will have more serious concerts in Summer than ever before; and he makes the general proposition that an extension of the musical season in the Summer is both desirable and is likely to take place spontaneously.

It is true that the changing conditions of our national life with respect to music point to some such development. Before there were so many musical artists, or such a colossal development of music lovers among the public, the usual limited season sufficed for all needs, both of artist and public. Now, however, many more people are wanting music and are willing to pay for it, and there is little reason to suppose that their musical tastes and desires stop short about the month of April.

It is an artificial circumstance that people should have a few strenuous months of exaggerated compressing and telescoping of musical activities, and then a

long period of musical famine. It is in the very nature of things, when this exaggeration has been carried too far, that a process of equalization should take place.

Under the conditions brought about by the war there are many more artists than usual in America to give the people the music they want. And while it is the custom for many people to go away from the cities for the Summer, the proportion is small when the whole population of the cities is considered, and it is precisely this general public, which does not get a long vacation, that is now coming to have a desire for good music. The musical artist himself usually cannot so easily afford a long Summer vacation as people in the commercial world, and this fact will naturally drive artists, in this year of necessity, to find new and unusual opportunities for the exercise of their gifts.

It may be that musicians will find or will develop fields somewhat apart from the usual ones in communities where musical customs are not too rigidly crystallized. But there will be little reason to suppose that they could not make progress in the musical centers beyond the limits of the customary season if they went about it in the right way.

The suggestion is a pregnant one, and such a development would be directly in line with the present tendency to disorganize the traditional musical world of the past and reorganize it in accordance with national developments in the present.

ARTISTIC AND SCIENTIFIC CLAIMS

MUSICAL AMERICA recently reported the achievement of carrying the singing voice across the continent by means of the telephone. The occasion was a reception held by the executives of the American Telephone & Telegraph Company at the Exposition in California for their families and friends at the offices of the Telephone Company in New York. On this occasion Mrs. Louis N. Comstock sang the song that was heard across the continent, "Annie Laurie" being the recipient of this honor.

It was Richard Wagner who pointed out that scientific inventions, such as the railroad and telegraph, in themselves, accomplished little for the advance of human happiness—that one could be just as wretched riding on a railroad train over some wonderful bridge as one could be without having these things. His idea was to score a point for art, which appeals directly to the human heart.

So an achievement of this latest sort emphasizes the separation which Wagner pointed out between scientific progress and human values. The telephone would have carried a blood-thirsty soldier's voice singing a "Song of Hate" just as well as a beautiful voice singing "Annie Laurie."

These inventions of science startle and stagger us, but unless men use them to beneficent ends there is not only nothing pleasing in the thought of them, but something actually hideous. As automobiles facilitate the processes of the murderer so the telephone can facilitate the transmission of evil communications or bad songs. The latter circumstance was, happily, not the case in the present instance. But what disastrous results might not have followed had the singer chosen a futurist song!

Glad as we are, therefore, to hear of a scientific creation which will carry a song across the continent, we should have greater joy in the creation of a beautiful song.

UNEXPLAINED

In last week's issue the readers of MUSICAL AMERICA were, for the first time, given a complete idea and picture of the nature and achievements of Willy Ferrero, the new infant prodigy of the conductor's world.

When all is said and done there is nothing more baffling than such a phenomenon. Everyone explains it to fit his own theory, and when all the theories are set forth the world is none the wiser in the matter.

And there it remains, a strange puzzle—the spirit of a child, apparently normal in every respect, except that out from the inscrutable depths of its child's soul, from time to time there flashes in one particular direction a vivid ray of mature and far-reaching intelligence, will, insight and passion.

What is there to do but to look on in silent wonderment as to what such a thing means!

PERAMBULATORY SALVATION

In these days of musical straining and perversion it is good to hear of a new work with so engaging and relaxing a title as "Adventures in a Perambulator." John Alden Carpenter so styles an orchestral suite which has just been performed by the Chicago Orchestra, and which was recently reviewed by MUSICAL AMERICA.

A certain wise man once gave an artist the following advice: "When everybody else is shouting, you whisper."

With ponderous "Sinfonia Domestica" thundering about our tottering households, with "Poems of Fire" raging about our already too fiercely burning spirits, the artistic spectacle of a series of "Adventures in a Perambulator" falls upon our harassed and tortured vision not only with the force of contrast but with a positive sense of relief and benediction.

Life reels about us under the staggering weight of the world-problem, but if we are to keep our senses in the midst of it, if we are to thrust it back to the misty borders of consciousness and gain a moment's breathing-space, what more potent agency for the accomplishment of this than the sight of a musical baby in a baby-carriage?

PERSONALITIES



Campanini Off to the Operatic Front

Just before the *Re d'Italia* sailed from New York on April 13, bearing Cleofonte Campanini to Italy, Howard E. Potter, the musical manager, secured a snapshot of the Chicago opera director, reproduced herewith. Mr. Campanini will complete his plans for the forthcoming opera season.

Werrenrath—Reinald Werrenrath, the American baritone, received word this week that he had been engaged to sing the rôle of *Peter* in "Quo Vadis" at the Springfield (Mass.) festival.

Letz—Albert Caressa, head of the famous house of Caressa & Français, of Paris, dealers in ancient violins, who recently arrived in this country, has made known the fact that he has sold to Hans Letz, second violin of the Kneisel Quartet, a Stradivarius for \$15,000.

Ayres—The number 13 is apparently lucky in the case of Frederic Ayres, whose Trio, Op. 13, has just been performed in London by the London Trio as the principal part of its program. The work was called by some critics one of the finest pieces of art ever sent over by America.

Kingston—Morgan Kingston, tenor, who has just returned from Boston, where he was singing with the Aborn Opera Company, announced on Monday that he will not be heard with the Aborn Companies in Providence, Brooklyn and Newark, despite the announcements to that effect made by the Aborn Opera Company.

Wells—Strange as it may seem, John Barnes Wells, the popular tenor, has never given a New York recital, but this omission is to be repaired next Autumn. In response to many requests, Mr. Wells's managers, Foster and David, have arranged to present the tenor at Aeolian Hall early next season. He promises a program containing many novelties.

Paderewski—One of Fred Stone's performances in the musical comedy, "Chin Chin," is an imitation of Paderewski, accomplished with the aid of a mechanical piano. Paderewski himself attended one of the performances at the Globe Theater, New York, last week and laughed heartily at the burlesque, expressing particular admiration over the actor's make-up.

Gates—Lucy Gates will close her season in the East at Waterbury, Conn., as soloist with the Masonic Choir on May 11. The following day Miss Gates will leave for her home in Utah, where she will give a recital the latter part of May. Miss Gates has established a record for concert appearances in New York this season. Since the first of December she has sung nineteen times in the city. Miss Gates will have a long tour of concerts next season under the direction of Foster and David.

Purdy—In the big Russian bazaar held in the Seventy-first Regiment Armory, New York, all last week the beautiful Russian court costume worn by Constance Purdy, the Austrian singer of Russian songs attracted admiring attention. Miss Purdy was also guest of honor at the annual music day of the Women's Press Club in the Waldorf-Astoria on April 24, when an all-Russian program was presented.

Schelling—Ernest Schelling has been selected as one of the committee which is to pass judgment on the efforts of the pupils of pianoforte of the New England Conservatory of Music of Boston, who will compete for prizes on Monday, May 30. Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and George Chadwick, head of the New England Conservatory of Music, are the others to serve in a judicial capacity at the competition. The principal award is to be a piano.

POINT and COUNTERPOINT

HOW ungallant is the Philadelphia *Inquirer*, which remarks: "Speaking of the trials of an impresario, it is stated that Geraldine Farrar 'sealed her new contract with the Metropolitan Opera Company by kissing the manager.'"

For our part (to paraphrase the old minstrel show quip), we should say: "That is no trial—that's a privilege."

A little lesson in the genders of the Italian language might be valuable to the copy-reader of the *New York Tribune* who wrote "Divas Sing Farewells" as a head for this item:

Last night's "Fidelio" saw the farewells of Mme. Kurt and Messrs. Sembach and Braun.

And in the *New York Herald's* review of the Metropolitan opera season the writer twice refers to one of the novelties (announced, but not presented) as "Prince Borodin."

We suggest that they send a marked copy to Alexander Igor, composer of the opera.

We prescribe as a test of clear-headedness a perusal of Algernon St. John Brenon's description, in the *New York Telegraph*, of the hurly-burly among Edward Siedle's forces at the Metropolitan on the day when the night's bill was shifted to and fro between "Gloconda" and "Trovatore." This is the Jabberwocky of the stage crew's turmoil:

The anvils of "Trovatore" collided with the ship of "Gloconda" and two profile rocks, and the smouldering fire of the gypsy encampment of "Trovatore" fell into the wheeled gondola that rattles over the Adriatic, in "Gloconda," bearing Laura to the Prince of Monteflor. One man carrying a serrated range of Spanish mountains on his shoulders got entangled with a Venetian lagoon drop set with spangled, wide-eyed stars. The Miserere Tower, carried by a porter inside it, keeled over and nearly smashed a hole in the Palace of the Doges.

Small wonder, judging from the above, that Mr. Brenon represents Impresario Gatti in verse as sighing for the quiet of his native Ferrara and depicts the manager as caroling this parody on "The Man That Broke the Bank at Monte Carlo":

As I walk along by the palace of Este,
With an independent air,
I see Ferrara stare,
Say he must be a millionaire,
The prima donnas sigh
And wink *Valltro occhio*
And wish to die
For the man that rules the roost at Thirty-ninth street.

A recent American program of the Contemporary Club in Philadelphia was so alluring that a mouse was attracted to the room. Says the *Public Ledger*:

It created quite a ripple of excitement among a group composed of musical critics and ladies of high degree, who thereafter sat huddled with their feet tight on the rounds

of their chairs and their skirts well tucked up under them. I have not heard whether the musical critics did turn up their trousers at the foot; but on *dit* that they did take notice and kept their feet well in sight to prevent their being used by the explorer as a drawbridge.

Might as well call the critics "old women"—it's been done before.

An Ann Arbor correspondent sends us a copy of a letter received by the management of the festival there, showing an evident belief that such big events must have spectacular attractions to draw the crowds. Thus runs the letter:

"-----, Texas, April, 13, 1915
Dear Sirs:- Can you use-----
Airoplanes shooting Battle ships from the sky? We have one airoplane that will be booked with our carnival attractions and one Independent. It will be a pleasure to write you details, terms, and etc.

Exit opera stars as festival magnets—enter shooting stars!

David Bispham reports that in a Western city one of his concerts opened with "The Passage Bird's Farewell." In the printed program the title got mixed up with an adjacent advertisement in this guise:

"The Passage Bird's Capacity Six Gallons—Farewell!"

Evidently they make matrimony difficult in Dayton, O., for upon the train on which Angelo Cortese, the harpist, recently departed from that city on his honeymoon, the passengers were handed sheets of paper upon which this was printed:

Just Married. Lorianne and Angelo—Please do not love and coo before passengers on your trip. They are off for Tennessee. Poor Angelo, God bless him.

Here is the *New York World's* version of the voice standardization question:

"If a prospective pupil's voice seems more suited for a dairy restaurant than the grand opera stage a music teacher should have the moral courage to suggest the name of a place and start her singing 'Draw one!'"

"Does your daughter play the piano by ear?"

"No," replied Mr. Cumrox, "she uses both hands and both feet. But I don't think she has learned to use her ears."—*Washington Star*.

"Then you've given up the idea of taking singing lessons?"

"Yes. I find it would take me three years to learn to sing as well as I thought I sang already."—*Boston Transcript*.

"Thump-rattlety-bang!" went the piano.

"What are you trying to play, Jane?" called out her father from the next room. "It's an exercise from my new instruction book, 'First Steps in Music,'" she answered.

"Well, I knew you were playing with your feet," he said, grimly; "but don't step so heavily on the keys—it disturbs my thoughts."

"To-day, for the first time, I was really delighted to hear my neighbor's piano going."

"Something worth listening to, I suppose?"

"I should say so. I heard the installment men taking it away."

JOHN P. SCOTT PROGRAM

Eleventh Concert in American Series at Wanamaker Auditorium

Compositions by John Prindle Scott were offered on April 26 at the eleventh concert of the Wanamaker Auditorium series devoted to American composers. The soloists were Florence Anderson Otis, soprano; Orlo Bangs, tenor, and William Simmons, baritone. Mr. Scott was at the piano. The program was as follows:

Recitative and Air: "The Voice in the Wilderness," Mr. Bangs; "I Know in Whom I Have Believed," "The Death Triumphant," Mr. Simmons; "Love is a Riddle," "The Dearest Place," "The Wind's in the South," Miss Otis; "A Sailor's Love Song," "The Revelation," "My Love is Like the Red, Red Rose," "The Secret," Mr. Bangs; "I Sing of Mountains," "My True Love Lies Asleep," "John O'Dreams," "Ballad of Johnnie Sands," "Old Bill Bluff," Mr. Simmons; Duet: "Shadows of the Evening Hours," Messrs. Bangs and Simmons.

Miss Otis scored decisively with "The Wind's in the South," which she was obliged to repeat. Some of the high tones were especially fine. Both Mr. Simmons and Mr. Bangs sang with taste and nice vocal quality. The texts of several of these songs are by the composer. The audience enjoyed the program exceedingly. Concert Director Russell played the organ part in the opening number.

CHADWICK PRIZE DIVIDED

Two Winners in New England Conservatory Organ Competition

BOSTON, April 24.—The first competition in organ playing for Director George W. Chadwick's prize of fifty dollars, held at the New England Conservatory of Music, Thursday evening, resulted in a decision to divide the prize equally between Lelia Maybelle Harvey, of Braintree, Mass., and Emmie Washington McKie, of North Augusta, S. C.

There were seven contestants, all of whom played Bach's Sonata in C Minor and Prelude and Fugue in E Minor, and Saint-Saëns's Rhapsody in E Major upon a Breton melody. Both prize winners are members of the senior class. The judges were Prof. William Churchill Hammond, of Mt. Holyoke College; W. Lynwood Farnham, organist of Emmanuel Church, Boston, and Warren A. Locke, organist of St. Paul's Cathedral, Boston.

Fanning-Turpin Recital in Shreveport, Louisiana

SHREVEPORT, LA., April 18.—It is not often that one hears such beautiful singing as was done recently by Cecil Fanning at the Grand Opera House in Shreveport. Everything Mr. Fanning sang was presented in a flawless manner. His beautiful baritone voice was equal to all demands made upon it, and seemed as fresh at the close of the lovely program as it was at the beginning. H. B. Turpin played the accompaniments in a masterly manner.

More than 500 concerts will have been given in New York, exclusive of Brooklyn, when the present season is definitely at an end.

SPARTANBURG HOLDS ITS ANNUAL FESTIVAL

Damrosch Players and Soloists Score with Converse College Chorus

SPARTANBURG, S. C., April 22.—The Spartanburg Music Festival, held on April 14, 15, 16, was a success from a point of both finances and musicianship. The leading attraction was the return after a two years' absence of the New York Symphony Orchestra, always a favorite in this city, and the public's interest in Mr. Damrosch and his list of capable artists.

Decidedly the best work of the Choral Society was done on Wednesday evening in "Elijah." The chorus was splendidly trained under the leadership of Edmon Morris, head of the music department of Converse College, where the festival was held. The voices are young and fresh, and the chorus was fine in tone and volume. The solo parts were taken by Grace Kerns, soprano, who owing to a severe attack of laryngitis, was unable to do herself justice; Mrs. Merle Alcock, contralto, who completely delighted her hearers; Millo Picco, baritone, who was pleasing, and John Campbell, tenor, whose lovely voice and manner have won him a return engagement for the 1916 festival.

On Thursday afternoon the popular concert was given with one of the most attractive features of the festival—the chorus of 250 children's voices. They sang under the direction of Mr. Damrosch, with the orchestra, the Barcarolle from the "Tales of Hoffman" and Bridal Chorus from "Lohengrin," and two part-songs, "Welcome, Pretty Primrose" and "Sweet and Low," under the direction of Lula Page, who coached them. This is a distinct feature, and was a delight to the audience. Mrs. Alcock again appeared with the "Habanera" from "Carmen," which was beautifully sung. She shared honors with Signor Picco, who gave the "Largo al Factotum" from "Barber of Seville," which was applauded and encored.

The third concert was the opera "Faust," solo parts taken by Mr. and Mrs. W. Burton Piersol, Mrs. Alcock, John Campbell and Millo Picco.

On Friday afternoon the Dvorak symphony "From the New World" was the leading number. The orchestra was at its best in this exquisite work. Miss Kerns, the soloist for the afternoon, was in splendid voice, having sufficiently recovered from her illness to render "De puis le jour" from "Louise" in a most artistic manner. She delighted her hearers and graciously gave an extra.

Artists' evening was a brilliant success, Mildred Potter, the contralto, being the star of the evening. Her splendid work at the festival of 1914 had secured her the return engagement this year. Her numbers were arias from "Rienzi" and "Prophete." She was recalled and responded with an encore. John Campbell shared honors as did Jacques Renard, cellist, and Alexander Saslawsky, violinist, Mr. Campbell giving a beautiful aria from "Jephtha." As the last number the duet from Act IV of "Aida" was given by Miss Potter and Mr. Campbell.

Rapt was the attention of the audience. The engagement is announced this far ahead of both the New York Symphony Orchestra and Mr. Camubell for the Spartanburg Music Festival of 1916.

J. R. D. J.

California Registration Bill Killed

LOS ANGELES, CAL., April 21.—Antagonism to the bill recently introduced into the California Legislature to register music teachers was headed by the Music Teachers Association of Los Angeles.

This bill required a music teacher to pay the Secretary of State \$2 to register his musical requirements and the teacher must hang in his studio a copy of the same or go to jail for a year. The plan was to follow it with another bill at the next session by which music teachers were required to undergo an examination by a board to be appointed by the Governor.

This threw the matter into politics and aroused the antagonism that defeated the registration bill. For politics in California smells to high heaven; and with a musical examination board appointed to pay off political debts the musicians could see their finish. Possibly a more sane and sensible scheme might have carried.

W. F. G.

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GERMANY MAY HAVE STATE BOARD OF MUSIC

Long Cherished Project of "Allgemeiner Musikverein" on Verge of Realization—Eddy Brown Soloist in Max Fiedler's Concluding Symphony Concert of the Season—Albert Stoessel Another American Violinist Prominent in Berlin Music

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W., March 25, 1915.

AFTER twenty-five years the Allgemeiner Deutscher Musikverein (General German Musical Association) seems to be on the verge of realizing its dream of so many seasons in the establishment of a State Board of Music. Thanks to the indefatigable secretary of the association, Wilhelm Klatte, the Berlin critic, all the preliminary arrangements have been completed, so that now only the acquiescence of the State authorities is necessary to accomplish what to many has seemed—and still seems—somewhat Utopian. Under the circumstances, the last meeting of the Allgemeiner Musikverein in the "Architekten Haus" on Monday had especial significance.

If the reader asks what is to be the object of a State Board of Music, the answer will be none too easy, even for those versed in the labyrinths of German statecraft as applied to the arts and sciences. Moreover, the Allgemeiner Musikverein guarded itself successfully against outside intrusion. The attendance Monday was restricted to members only. If, as is largely believed, the purpose of this State Board is to be to control the musical activity of Germany, we are inclined to consider the endeavors of the Allgemeiner Musikverein useless, for, as it seems to the writer, it will never be possible to bring about such a state of affairs that every music teacher, critic or other musician may be permitted to practice his profession only when he has been able to meet all requirements laid down by a State Board of Music.

If, on the other hand, the object of the Allgemeiner Musikverein in striving for a State Board is to have all professional controversies brought before the board, such a propaganda must meet with approval. Unquestionably, such a board could do much towards promoting professional ethics and elevating the social standing of musical artists.

Program for National War Fund

Last Sunday the Berlin Press Association presented a mixed concert and theatrical program in the Royal Opera House for the benefit of the National War Fund. The house was sold out. Richard Strauss conducted his "Königsmarsch." The Royal Opera chorus, under the able guidance of its leader, Professor Ruedel, sang the six-part mixed chorus of Wilhelm Berger, "Karfreitag" (Good Friday), with baritone solo by Cornelius Bronsgeest. There followed three *a cappella* choruses for female voices and three folk-songs for mixed chorus, very

effectively arranged by Leo Blech, the delightful gaiety of which took the house by storm. A repetition of the two last numbers was frantically demanded.

The soloists were Heinrich Knotte, Cornelius Bronsgeest and Barbara Miekley-Kempen, who were ably accompanied by Dr. Carl Besl. Knotte sang the Grail Song from "Lohengrin"; Bronsgeest, the aria from Marschner's "Hans Heiling," and Frau Miekley-Kempen, the "Freischütz" aria, "Wie nahe mir der Schlummer." The remainder of the program was devoted to a humorous theatrical performance.

At Monday night's ninth symphony concert of the Royal Orchestra, under Strauss, a novelty by Friedrich E. Koch, entitled "Halali," was played. As the name implies, the work is supposed to abound in atmospheric impressions, but, in spite of its musical thoroughness, it is handicapped by an unnecessary amount of sameness that was largely the cause of its indifferent reception by the audience.

Fiedler's Concluding Concert

On the same evening, Max Fiedler gave his fourth and last symphonic concert of the season in the Philharmonie, with the assistance of the Philharmonic Orchestra and the young American violin-virtuoso, Eddy Brown. We heard the soloist play the *Andante* of the Mendelssohn Concerto in E Minor with enchanting tone and a depth of poetic expression astonishing in one of his years. Less to our liking was the precipitate performance of the last movement, for which, I am afraid, violinistic tradition is largely to blame. However, Eddy Brown will always be the artist, and his success with the public was not to be questioned. He was recalled again and again.

We have frequently dwelt upon Fiedler's predilection for Brahms, and there was nothing surprising in the fact that the Haydn Variations of Brahms were given an exquisitely finished interpretation under his baton. The performance of the concluding C Minor Symphony of Schumann was the essence of all that is musically lucid.

The Blüthner Concert, under Siegmund von Hausegger, for the benefit of the Pension Fund, was devoted to Beethoven. The writer heard a clear-cut and profound interpretation of the "Pastoral" Symphony. In response to numerous requests, the C Minor Symphony was included as the program's second part.

Novelties by Ruefer

The program of last Sunday night's twenty-fifth concert of the Blüthner Orchestra included two novelties by Phillip Ruefer, whose *Adagio* and *Scherzo* proved to be well-instrumentated works of distinctly classical form and execution. The program further contained the "Coriolanus" Overture and the "Lysiart" aria from "Euryanthe," sung by Johannes Bischoff, of the Royal Opera. Lilli Tischer played Mozart's Violin Concerto in D, and Herr Bischoff sang Wotan's "Abschied" and "Feuerzauber." Karl Alwin gave a temperamental interpretation of the overture to Cornelius's "Barber of Bagdad," and concluded the evening with the "Tod und Verklärung" of Strauss.

The third concert given by the Society of Music Friends was devoted to Brahms and conducted by Ernst Wendel, of Bremen, an admirable artist. The soloist was Arthur Schnabel, who played the D Minor Concerto in his usual masterful style. This was followed by an exquisitely buoyant reading of the A Minor Symphony. The attendance was large.

On Saturday evening the young American violinist, Albert Stoessel, gave his second concert of the season in Bechstein Hall. Assisted by Paul Aron at the piano, Stoessel again impressed us

as a remarkably gifted violinist and an artist mature beyond his years. Especially were his good qualities evident in the Bruch Concerto in G Minor. While Stoessel does not produce a phenomenally seductive tone, he possesses what the Italians term, "stretta," which, combined with his musical intelligence, is sure to exert a compelling influence on an audience. He demonstrated his versatility in a heterogeneous group of smaller compositions by Reger, Goldmark and Sarasate, with a Serenade by himself. In the latter composition the artist evinced the same proficiency in the technique of composition that he possesses in playing his instrument, although I should not be so ready to concede a like wealth of inspiration. Mr. Stoessel already has a large following in Germany, so that the attendance last Saturday would have been large even in times of peace.

Not quite so unconditionally would I praise the assisting artist, Paul Aron, whose pounding proclivities all too frequently marred the finish of his executions. Especially noticeable was this tendency in the Beethoven Sonata in E Flat.

A Novelty in Advertising

BERLIN, March 26.—Those who attended the concert of Conductor Carl Maria Artz, in Beethoven Hall last night, discovered a unique method of advertising. Included with a review of the symphony concerts this conductor has given in Berlin since 1913, every program contained the following:

"The aim of Carl Maria Artz is to find a position as conductor or choral director in Berlin or elsewhere. Address all inquiries to Berlin W. 50, Geisbergstrasse; from May to October, to Weimar, Elizabethstr. 13."

Could a more effective means of advertising be conceived? Simultaneously with the "ad," so to speak, one was given the opportunity to judge of the advertiser's ability. We certainly do not reproach the concert-giver for a spirit of enterprise, which so frequently has been found lacking in Germany, and, moreover, judging by his work last night, we should predict a speedy realization of his hopes. His program embraced but two numbers, Brahms's E Minor Symphony, No. 4, and Bruckner's Seventh Symphony. The clear-cut, elastic portrayal of the Bruckner symphony deserves unstinted praise. Herr Artz's tasteful, frequently delicate, analysis of the *Adagio* would have done credit to many a more famous leader. That the *Scherzo* now and then seemed muddled and lacking in energy is not to be held against the conductor, considering that Bruckner represents at no time an easy task and that no less a work than the Brahms Symphony had preceded this performance.

A Norwegian Program

Previously we had attended a "Norwegian Evening" in Bechstein Hall, given by the pianist, Birger Hammer, assisted by the American violinist, Florizel von Reuter, and the tenor, Max Mensing. Birger Hammer is a pianist with

considerable sentiment and emotion for the expression of which his technical ability is not always adequate. He gave a *Fantasia* by Alf Hurum, first hearing, and that he was only moderately successful in it must be attributed to the rather monotonous style of his compatriot, the composer. The latter was further represented on the program by a sonata which, thanks to the beautiful tone and spirited interpretation of von Reuter and the able work of the concert-giver himself, met with a more favorable reception. A *Serenade* and *Ballad*, by Agathe Backer-Groendahl, had something of an air of triviality. Five songs by Sinding were sung by Max Mensing with good natural voice and good tone production, but with monotonous style.

Marie Cavan, the operatic soprano, formerly of the Chicago Grand Opera Company, has been meeting with extraordinary success at her recent guest appearances in the opera houses of Prague, Barmen and other cities, as *Tosca*, *Carmen* and *Suzanne*. O. P. JACOB.

HAYWOOD-BROWN AFTERNOON

New York Teacher Presents Works of American Composer

Frederick H. Haywood, the New York vocal teacher, devoted the final afternoon musicale of the series which he has been giving this year at his New York studios to the compositions of Mary Helen Brown on Thursday afternoon, April 22. On this occasion he presented his pupils, Louise Kelly, soprano of the "Only Girl" company, and Jackson C. Kinsey, baritone, and Edith Rubel, violinist.

Miss Brown presided at the piano with good results, sharing the applause with the artists who interpreted her music. Miss Kelly sang with a great deal of taste "To a Hidden Violet," "A Complaint," the waltz song, "Spring Greeting," "Where the Sunshine Grows," "Just You" and "Thought of You." She has a voice that has been well trained and her upper tones are brilliant in timbre. In "If I Were King," which was re-arranged, "The Fairest Flower" and "The Gift," Mr. Kinsey revealed an organ of fine quality, smooth and resonant. He sings with assurance and much style. Two violin compositions, "A Fragment" and "An April Day," were presented by Miss Rubel, who proved herself a capable player, strongly emotional in her conceptions. Her playing of "A Fragment" made such a potent appeal that she was obliged to repeat it. An audience of invited guests expressed much approval for the praiseworthy compositions of Miss Brown and for the manner in which the three performers gave them. A. W. K.

Thomas Chalmers, the popular baritone of the Century Opera Company, has been engaged by the Schenectady Choral Society for the performance of "Faust" which it will give on October 6 and 7.

One of the early appearances for Mary Jordan, contralto, next season will be as soloist with the Cincinnati Orchestra in A. F. Thiele's course at Dayton, Ohio.

A French soldier has been giving performances at the front on a xylophone made of empty bottles.

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PRIZE ARTISTS OF EASTERN DISTRICT

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Chosen for Club Biennial
Concert

The prize winners chosen at the state contests in Massachusetts, Rhode Island, Pennsylvania and New York, played and sang in the final competition of the Eastern District at Steinway Hall, New York, on Wednesday morning, April 21. The judges were: Violin, Maud Powell; voice, Mme. Hildegard Hoffmann Huss (in place of Mme. Anna Ziegler, unable to appear); chairman, William J. Henderson, music critic, New York Sun; conductor, Victor Herbert (in place of Alfred Hertz, unable to appear); piano, Henry Holden Huss. There were fifteen contestants.

The winners are: Piano, Aurora La Croix, Southbridge, Mass.; honorable mention, John Thompson, Philadelphia; voice, Katherine Meisle, Philadelphia; honorable mention, Christina Caya, Woonsocket, R. I.; violin, Helen Doyle, Ithaca, N. Y. Honorable mention could not be awarded in the violin class, or, rather, it was awarded, but the winner of the honorable mention refused to have it announced and withheld the name.

The contest is described thus by W. B. Chase in the New York Evening Sun: "Four singers, five fiddlers and six pianists were heard behind a screen and those chosen—by number only and not by name—were all young girls. The singer won from a Boston tenor with *Delilah's* air. A violinist of but four years' training beat a seasoned professional. The first pianist had to play twice to assure the jury that its judgment had not been a case of mere *Beckmesser's* marks."

The three prize winners are to appear in concert at the ninth biennial meeting of the National Federation of Musical Clubs at Los Angeles in June. One of the federation's departments, recently created, is for the special purpose of securing club engagements for competent young artists not yet launched in a public career, and it is hoped that through these first concerts of this order, begun at the biennial, a great stimulus may be given to the new scheme. Three winners have been chosen in each district, viz., the Eastern, Southern and Western.

Caldwell Choral Club Wins Approval in Its First Appearance

CALDWELL, N. J., April 14.—The Caldwell Choral Club, under the direction of Rafael Navarro, of this place, gave a notable concert in the Presbyterian Church Tuesday evening before a large and appreciative audience. There were selections from "The Messiah" and "Lucia" and several part-songs, in which the chorus revealed the results of careful training by their conductor. Assisting in the program were

Edna Palladino, the young coloratura soprano from Montclair, whose sweet and flexible voice delighted her hearers; Julia Webb, contralto; Charlotte W. Froestler, pianist, and Mrs. MacChesney at the organ. The accompanists were Mrs. John R. Mathews and Annette Van Duyn. This concert was the first given by the club. Mr. Navarro was for some years a director of opera in New York and assistant conductor to Theodore Thomas. W. F. U.

AN AFTERNOON OF DEBUSSY

Margaret Huston and George Copeland
in Works of French Master

Debussyites had their fill of the French master's music at Aeolian Hall, New York, on April 15, when Margaret Huston, soprano, and George Copeland, pianist, presented a program of Debussy works. Mr. Copeland has won a following in New York by his eminent qualifications as a Debussy interpreter and his share of the afternoon's music was a complete delight. The following was the program:

Prelude, "Passepied," "Clair de lune," "Poisons d'or," Mr. Copeland; "De Rêve," "De Greve," "Le Soir," "La Grotte," "Placet Futile," "Le temps a laissé son manteau," Miss Huston; "Reflets dans l'eau," "Ondine," "La soirée dans Granade," "Pagodes," "Feuilles mortes," "Les Fées sont d'Exquises danseuses," "La Puerta del Vino," "Feux d'artifice," Mr. Copeland; "Recueillement," "Green," "Le Faune," "Fantoche," "Romance," "Chevaux de Bois," Miss Huston.

In the creation of color and the delicate outlining of nuances Mr. Copeland's work was admirable, while he showed his full command of the technique required for Debussy playing, as well as a translucent, pearly tone. Especially appealing were his "Clair de lune," "La soirée dans Granade," "Pagodes" and "Les Fées sont d'Exquises danseuses." Mr. Copeland was forced to add two encores after his second group and the warmest sort of enthusiasm was evoked throughout his performance.

Miss Huston did not win marked approval as a Debussy exponent, as her handling of her voice was not above reproach, nor did she manifest much of the subtle penetration required of interpreters of the French composer. Some of her best results were gained in the "Placet Futile," "Fantoche" and her added "Mandoline." The singer brought out her accompanist, Richard Hageman, to share a recall at the close. K. S. C.

Isadora Duncan Presents "Oedipus Rex"

A version of the "Oedipus Rex" of Sophocles was presented at the Century Opera House, New York, on April 16, by Isadora Duncan. Augustin Duncan impersonated *Oedipus* and Margaret Wycherly and Oswald Yorke were others in the cast. The music to the choruses, under the direction of Edward Falk, was from several Greek odes, with one excerpt from Gluck. A good effect was made of the choric dances participated in by Miss Duncan and her pupils. A committee representing all fields of art has been organized to further Miss Duncan's work in this country.

SIGNAL SUCCESS FOR MME. KUTSCHERRA

Distinguished Wagnerian Soprano
Gives Her First Recital in
New York

Elise Kutscherra, the noted Belgian Wagnerian soprano, gave a song recital at the Hotel Claridge, New York, on Friday afternoon of last week.

The singer is remembered in this city through her participation in the Wagner

tributes to her delivery of such numbers qualities of distinction and profound understanding not generally found in the work of the average operatic artist seeking honors on the concert stage. Her conception of each number last week disclosed keen intelligence, abundant artistic resource, as well as a thorough appreciation of divers styles; and her delivery was authoritative and tasteful.

The Wagnerian air, Debussy's "Beau Soir," D'Indy's "Madrigal," Schubert's "Litany" and Brahms's "Das Mädchen spricht" enjoyed admirable performances, each in their distinctive fashion.

Mme. Kutscherra's phrasing is that of the finely sensitive artist and her enunciation in every language she employed defied reproach. A large audience took much delight in her work. Richard Epstein was the accompanist. H. F. P.

BIRMINGHAM'S MUSIC

Joint Recital Among Closing Events of
Satisfying Season

BIRMINGHAM, ALA., April 19.—A capacity audience greeted Prudence Neff, pianist, and Robert Dolejsi, violinist, of the Southern School of Musical Art, in the concert given at Cable Hall recently. Both artists performed excellently, Miss Neff's playing being especially noteworthy for breadth and clarity. The principal offering was César Franck's fine violin sonata, its difficulties being encompassed in fairly easy fashion. Despite the fact that the program was unusually long the audience's attention never flagged. Miss Neff will represent Alabama in the Federation contest at California.

Musically this season has been uniquely successful for Birmingham. Interest in the numerous local events has rarely waned, a fact which may possibly be traced to the standard of excellence to which these events have usually conformed.

Fritz Kreisler's Rare Art Revealed in
Wheeling, W. Va.

WHEELING, W. VA., April 17.—Fritz Kreisler closed the University Club course for this season on April 13. The course has brought here the Boston Symphony, Alma Gluck and Mme. Homer, as well as other celebrities, but it has attracted no finer individual artist than Mr. Kreisler proved to be. His program was a model and, needless to say, was considerably lengthened before the audience would consider departure. His own compositions and arrangements were voted gems. The audience was capacity size.

Dorothy Young, daughter of George W. Young and stepdaughter of the late Mme. Nordica, has been engaged by the Messrs. Shubert for the musical fantasy, "All Over Town," to be produced in Chicago in May. Miss Young is the wife of the comedian, Roy Atwell.

A report issued for the Board of Immigration for the six months which ended March 1 shows 485 arrivals among musicians during that time and sixty-nine departures.



Mme. Elise Kutscherra, the Noted Soprano, Who Gave a New York Recital Last Week

performances at the Metropolitan, given under the direction of Walter Damrosch nearly twenty years ago, and has since then been active in various music centers of Europe.

Last week her program was varied in a fashion to reveal her gifts as an interpreter of German *lieder* as well as of French and English songs. She sang "Dich Theure Halle," from "Tannhäuser"; the "Prayer," from Rossini's "Otello"; songs by Debussy, Saint-Saëns, D'Indy and Fauré; Bunge, Schubert, Schumann and Brahms, while her American group included songs by Alfred Robyn and Henry Petri.

The sound experience which Mme. Kutscherra has had on the recital platform and in the Wagnerian drama con-

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—Photo by Matzene.

SEATTLE ORCHESTRA ENDS FOURTH SEASON

Notable Progress Made by Philharmonic—Art Society's American Program

SEATTLE, WASH., April 10.—The last regular concert of the Seattle Philharmonic Orchestra, John M. Spargur, conductor, brought to a close on Thursday evening the fourth season of the orchestra's activities. The splendid program received added interest in the presentation of two local soloists, Theo Karl Johnston, tenor, and Carmen Frye, a remarkable fourteen-year-old pianist.

The program opened with Lalo's overture, "Le Roi d'Ys," which was excellently played. The orchestra did some of its finest work of the season in Tschai-kowsky's F Minor Symphony. The brass section has improved noticeably during the year and the string sections are larger than in the past.

The brilliant performance of the Grieg concerto by Carmen Frye was greeted with admiration and wonder. This pianist has a technique and musical understanding far in advance of her years. She has gained her entire musical training in this city under the tutelage of Harry Krinke, director of the Krinke Piano School. She was recalled countless times.

Mr. Johnston sang with fine effect Walther's Prize Song and Ponchielli's aria, "Cielo e Mar." He was obliged to add two encores. Mr. Spargur supplied most satisfactory orchestral accompaniments.

Before the final number Harry Whitney Treat gave a short talk on the

orchestra's work in the past and on the reorganization recently consummated. A series of four Sunday afternoon popular concerts under the new co-operative plan was announced. The speaker concluded by introducing Nicholas Oeconnomacos, president of the new organization, who, after a brief speech, presented Mr. Spargur with a medal as a token of appreciation from the men of the orchestra.

On Monday evening the Musical Art Society presented an elaborate program devoted to the works of American composers. The feature was Henry Hadley's cantata, "The Golden Prince," given a finished performance by a chorus of women's voices, under the direction of John M. Spargur. The program also included a group of songs by Grace Farrington Homsted, soprano; Bruno Huhn's duet, "The Hunt," sung by Mrs. Homsted and Hiram H. Tuttle, and a selection by a mixed quartet. Mr. Spargur played Mrs. H. H. A. Beach's "Romance" and a "Reminiscence" of his own composition. Leone Landon, organist, played two movements of a Sonata by Rogers.

A notable concert on Friday evening, by the Seattle Federation of Musical Clubs, introduced the Ladies' Musical Club Chorus, Claude Madden, conductor; Theo Karl Johnston, tenor; Judson W. Mather, organist, and two Scandinavian Choruses, under the direction of H. P. Sather and Rudolph Moller. The Goddard Suite, for two violins and piano, was played by Agnes Ross, Margaret Lang and Georgia Du Bois. The proceeds of the concert will be used in promoting community music.

The Ladies' Musical has announced the engagement of the Barrère Ensemble for the annual invitation concert early in May. C. P.

ROCHESTER SERIES CLOSES

Zimbalist Soloist with Orchestra—Two Local Recitals

ROCHESTER, April 17.—The final concert of the Rochester Orchestra took place last Monday night at Convention Hall. Efrem Zimbalist was the soloist, playing the "Symphonie Espagnole" by Lalo with the orchestra, and a group of solos accompanied on the piano by Samuel Chotzinoff. Both artists were up to their usual high standard and played for a very appreciative audience. The conductor, Hermann Dossenbach, and the supporters of the Rochester Orchestra may well feel much satisfaction in the steady advance being made in perfecting the orchestra.

The Tuesday Musicales gave a morning recital at the Genesee Valley Club, in which Flora Jones, pianist, and Bedrick Vaska, 'cellist, were heard. Miss Jones is a pupil of Mrs. Floyd Spencer, of the Rochester Conservatory of Music, who herself is a very accomplished pupil of Harold Bauer. Miss Jones played with great charm and feeling, and her technique is excellent. Mr. Vaska delighted his hearers as usual, and he was very efficiently accompanied by Elsie McMath Cole, pianist and teacher at the Dossenbach-Klingenberg School of Music. The other artists on the program were Mrs. Evans, soprano, and Alice Wysard, accompanist.

The Walter Bentley Ball recital on Friday evening at the Gannett House was a decided artistic success, and was well attended. Mr. Ball, assisted by Helen Bastianelli, 'cellist, and Mrs. Walter Bentley Ball, accompanist, excelled himself in a varied program. M. E. W.

CARMEN CONCLUDING PHILADELPHIA OPERA

Miss Farrar's Conception of Title Role Liked—Next Season's Vague Prospects

PHILADELPHIA, April 21.—The season of opera at the local Metropolitan was brought to a close last evening when the New York Metropolitan Company gave a performance of "Carmen," which was enjoyed by an audience as large as the house would hold, even standing room being in demand. The enduring popularity of Bizet's opera was heightened in this case by the local debut of Geraldine Farrar in the title rôle, with, in addition, a distinguished cast, including Giovanni Martinelli, as Don José; Pasquale Amato, as Escamillo, and Frances Alda, as Micaela.

Miss Farrar's *Carmen* won instant approval. Her portrayal did not offer much in the way of striking innovation, but it was characterized by youthful charm and allurements of manner, with little emphasis on the side of coarseness or depravity. Vocally it proved to be one of Miss Farrar's best achievements, and her success on the whole was one of the most emphatic she has scored in Philadelphia.

Mr. Martinelli's *Don José* is to be approved for its manliness and lack of pose or affectation, while his use of his clear, resonant tenor is a real joy. Amato stirred the audience to genuine enthusiasm with his spirited singing of the Toreador Song, and Mme. Alda was an attractive Micaela, voicing the third act aria with purity of tone and expressiveness. Leon Rothier's imposing and vocally sonorous *Zuniga* stood out as of exceptional merit, and Leonora Sparkes, Sophie Breslau, Angelo Bada, Robert Leonhardt and Desire Defrère completed an altogether excellent cast. The magnificent staging of the opera was some-

thing of a revelation; while the ballet, with dainty Rosina Galli, who won her first triumphs in this country in Philadelphia, as the première, was a delight.

While the visits of the New York organization during the Winter have given Philadelphia but a limited season of grand opera, the presentations have been on such a high plane that the season after all has been one of distinction and gratifying success. The attendance has been large at each of the twelve performances—three of which were added to the original schedule—and on most occasions of "capacity" proportions. There has been some thought that more of the company's novelties should have been presented here, but at least two of these, "Madame Sans Gêne" and "L'Amore dei tre Re," have been given, and the repetition of last season's great success, "Boris Godunow," was a source of much satisfaction.

The outlook for grand opera in Philadelphia next Fall and Winter at present is vague and doubtful, no definite plans having been announced. The prevailing opinion seems to be that the most satisfactory arrangement would be one by which the New York Metropolitan Company might, if possible, increase the number of its appearances here, coming, say, twice a week for a prolonged season. Philadelphia would thus be assured the finest of presentations, with the greatest singers, by the foremost operatic organization in existence, and local opera lovers would have every reason to rejoice.

ARTHUR L. TUBBS.

Reinald Werrenrath Wins West Virginia Favor in Charleston Recital

CHARLESTON, W. VA., April 15.—Reinald Werrenrath, the baritone, won the warmest of commendations from the audience which assembled in Stephenson Auditorium on April 9. His work throughout was polished and extremely artistic; the quality of his voice has rarely been equalled in this city. The program was carefully designed and was stirringly concluded with Damrosch's "Danny Deever." Mr. Werrenrath was of course called upon to give many encores. "The Ringers" was his last extra.

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CONTRALTO'S PIANO PIECE WINS PRIZE IN PHILADELPHIA



—Photo by Haeseler, Philadelphia.

Louise De Ginther, Composer and Contralto, of Philadelphia, whose "Liebeslied," for Piano, Won First Prize in a Competition Conducted by the Society of Arts and Letters of that City

PHILADELPHIA, April 22.—Louise De Ginther is announced as the winner of first place in the musical division of a contest recently held by the Society of Arts and Letters of this city, to determine the best among compositions in music and literature submitted by its own members. Miss De Ginther, who is well known as a contralto, received first honors for her piano pieces, "Liebeslied," second place being won by Elizabeth A. Gest with two songs, "Love and Forgetfulness" and "He Calls Me." The judges in this part of the contest were prominent members of the Manuscript Music Society, Camille Zeckwer, Nicholas Douty and Hedda van den Beemt.

A. L. T.

MACDOWELL CLUB RECITAL

May Mukle, Fryer and Maitland Unite in Attractive Program

The MacDowell Club of New York City, Walter L. Bogert, chairman of the music committee, presented Herbert Fryer, pianist; Robert Maitland, bass-baritone; and May Mukle, cellist, accompanied at the piano by Mr. Moor, in the following interesting program at the club rooms on the evening of April 18.

Sonata in B Flat, Camille Chevillard, Miss Mukle and Mr. Fryer; Three Sonnets of Michael Angelo, Hugo Wolf, Mr. Maitland; "Noel," Balfour Gardiner, Three Preludes, Op. 16, Prelude, Sarabande, and Gigue, Op. 11, Herbert Fryer, Mr. Fryer; Allemande, Lully, Allegro, Locatelli, Melody, Frank Bridge, Miss Mukle; "I Rage, I Melt, I Burn," "O Ruddier Than the Cherry," Handel, "O'er the Moor," Highland Scotch Melody, "Myself When Young," Liza Lehmann, "Blow, Blow, Thou Winter Wind," Sarjeant, Mr. Maitland.

The program was finely given and the three artists shared equally in the honors.

"HIGHWAYMAN" IN WEST

Taylor's Cantata Sung in Charles City, Iowa, under Mr. Parker

CHARLES CITY, IOWA, April 10.—The Lyric Club, a new woman's choral organization under the direction of Frank Parker (director of the music department of Cedar Valley Seminary at Osage) gave its first concert on Wednesday, April 7, when Deems Taylor's "Highwayman" was given its first Western performance, with Marion Green, the Chicago basso-cantante, taking the solo part. The chorus was effective in all it had to do, taking advantage of every opportunity to bring out the meaning of the text, and Marion Green found in the solo part one of the most grateful rôles he has sung. He brought to it beauty of voice, clearness of enunciation and a rare interpretative ability.

Besides the "Highwayman" the Lyric

Club gave "In May," Horatio Parker; "Angelus," Chaminade; "An Indian Lullaby," Vogt, and six two-part choruses by Rachmaninoff. Mr. Green gave two song groups. Marie Howland was the accompanist.

JOURNEY TO HEAR CONTRALTO

People of Nearby Towns in St. Joseph Throng for Schumann-Heink

ST. JOSEPH, MO., April 16.—Scores of towns in Missouri and Kansas sent representations to the audience of 1,791 which welcomed Mme. Schumann-Heink, the famous contralto, in her recital at the Auditorium, under the local management of Mrs. Francis Henry Hill.

Mme. Schumann-Heink deeply stirred all of her hearers, whether they were skilled musicians or laymen whose taste for music was just developing. Her gripping dramatic power was especially manifested in Schubert's "Erlkönig." Her accompanist, Mrs. Katharine Hoffmann, shared in the applause by reason of her brilliant playing of the accompaniment of the song. After "Ah, mon Fils" the contralto added the familiar "Samson et Dalila" aria, and the Lang "Irish Love Song" was an encore following a delightful lieder group. Repeated recalls greeted the singer at the close.

Edward McNamara, baritone, pleased the hearers decidedly with the "Pagliacci" Prologue and various songs, with "Danny Deever" as an extra.

GANZ'S CHICAGO RECITAL

Two New Pieces by Blanchet Introduced by Pianist

CHICAGO, April 19.—Rudolph Ganz's program for his piano recital at the Illinois Theater yesterday afternoon was of large dimensions. The Chaconne by Bach, arranged by Busoni; three movements from Chopin's B Minor Sonata; the D Major Sonata, by Haydn; the "Rakoczy" March, by Liszt, all disclosed the technical prowess of this virtuoso pianist. Mr. Ganz's interpretations were those of a master.

Two new pieces by Blanchet, "Au jardin du vieux Serail," Op. 18, and Serenade, Op. 15, proved interesting numbers, with modern harmonic vagaries. The cleverly written Etude Caprice and March Fantastique, by Ganz, have already acquired considerable popularity among Chicago pianists. "Mignon's Lied," by Liszt, and "Country Dance," McFadyen, completed his recital, which was one of the important ones of the season.

M. R.

BROOKLYN ARION CONCERT

Adelaide Fischer Achieves Success as Soloist of Spring Program

Adelaide Fischer, the young American soprano, who recently made a signal success at her Aeolian Hall debut, was the soloist at the annual Spring concert of the Brooklyn Arion Society which was held at Arion Hall, Brooklyn, on April 11. Miss Fischer's program consisting of three groups of songs, was composed entirely of songs in German.

Prominent among these were Franz's "Mädchen mit dem Roten Munde," "Vergebliches Ständchen," of Brahms, Schumann's "Häidenröslein," Jensen's "Weisst Du Noch," Loewe's "Niemand hat's Gesehen," "Es Muss was Wunderbares sein" by F. Ries. Throughout her program Miss Fischer showed discreet artistry, together with a beautiful voice, excellently trained, and she unqualifiedly deserved the applause which the audience accorded her. Alexander Rihm was the able accompanist.

Schubert Quartet of New York in Connecticut Concert

RIDGEFIELD, CONN., April 22.—The Schubert Quartet of New York, Mildred Graham, soprano; Marie Morrissey, contralto; Horatio Rench, tenor, and George Warren Reardon, baritone, gave a successful concert here last evening before a large audience. The quartet was heard to advantage in works by Donizetti, Cowles, Tate, Wynne, Sullivan and Tosti, and was given enthusiastic applause after all its numbers. At the close, after the singing of Tosti's "Good-

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Cordially yours
Christine Miller

Bye," the audience refused to leave until the quartet had sung several extra numbers. Miss Graham scored in the aria, "Dich theure Halle," from "Tannhäuser"; Mrs. Morrissey in a group of songs; Mr. Reardon in songs by Buck, White and Kramer, and Mr. Rench in Tosti's "Parted." Moir's duet, "Over the Heather," was capably presented by Miss Graham and Mr. Reardon.

Soprano and Violinist Aid Rockville Chorus

At the concert of the Rockville Male Chorus in the Town Hall of Rockville, Conn., on April 20, Grace Bonner Williams, soprano, and Jacques Kasner, violinist, appeared as soloists. Mrs. Williams won favor in the aria, "Una voce poco fa," from Rossini's "Barber" and later in songs by Beach, Brown and LaForge. She was encored by her hearers. In a Gluck aria and Kreisler's "Liebesleid," "Liebesfreud," "Caprice Viennois" and "Tambourin Chinois," Mr. Kasner showed himself a violinist of extraordinary ability. His performances pleased his hearers so that he was obliged to add extra numbers. The club, under the direction of A. E. Waite, sang very capably Homer B. Hatch's "Border Ballad" and "The Way of the World," Hammond's "Who Has Robbed the Ocean Cave" and pieces by Bowers, Othegraven, Jacobson, Liszt, Dregert, Mohr, Richards, Bullard, Underhill and Schubert-Liszt. In the Schubert-Liszt "The Omnipotence" Mrs. Williams sang the incidental solo thrillingly.

A World of Information

To the Editor of MUSICAL AMERICA:

Please accept my assurance that I have gained very much enjoyment and a world of information from the reading of MUSICAL AMERICA during the past year.

Very respectfully,

(MISS) WINNIE D. DEAL.

Spencer, N. C., March 22, 1915.

NIELSEN-GANZ PROGRAM

Two Artists Heard Pleasurably in Capital City of Pennsylvania

HARRISBURG, PA., April 16.—Alice Nielsen, prima donna, soprano, and Rudolph Ganz, pianist, pleased a large audience in the Chestnut Street Auditorium last Monday evening. Miss Nielsen sang a group of songs in English with much taste and feeling, while those in German were received with much delight. As encores she sang "An Explanation," by Dorothy Gainer, a "Butterfly" aria and "Ouvre des yeux Bleus," by Massenet.

Rudolph Ganz proved himself one of the finest pianists ever heard in the Capital City. His Chopin pieces and two of his own compositions were played with limpid and delicate tones, and his Rakoczy March, by Liszt, disclosed the pianist's remarkable tonal resources. He played two encores, a Chopin-Liszt number and "Country Dance," by McFadyen, a pupil of Mr. Ganz. William Reddick was the able accompanist for Miss Nielsen.

G. A. Q.

Henry Schoenefeld, director; Siegfried Hagen, assistant, and Joseph Blust, president of the Los Angeles Sängerbund, are touring the Western cities in preparation for the Sängerfest to be held in Los Angeles, July 29 to August 1. Los Angeles has made a large financial appropriation for the entertainment of the singing societies. Mme. Schumann Heink and Marcella Craft have been engaged as soloists for this event.

Emma Trentini, the prima donna, was informed by Government representatives last week that she would have to pay \$2,200.90 into the United States Treasury in payment of a fine levied against her for failure to make the return demanded by the income tax law. The Government estimated her year's earnings as \$56,000.

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INTEREST IN BIG FAIR HURTS SAN FRANCISCO'S OWN OPERA

Public Neglecting Concerts, Theaters and Other Entertainments in Favor of Exposition—People's Operatic Venture May Be Abandoned Until Later in Year—Wealthy Citizens Subscribe for Season, but Do Not Attend in Large Numbers

Bureau of Musical America,
1101 Pine Street,
San Francisco, April 21, 1915.

THE promoters of the People's Opera Company are doing earnest, energetic work in the effort to arouse public interest sufficiently to make the venture pay and to insure permanency of the organization, but thus far the attendance has not been satisfactory. Lillian Harris Coffin and Minnie Webster, the managers, say they have found it necessary to rely very largely upon the subscriptions of the association members, but that with constantly growing membership and enthusiastic promises of all necessary support they are confident of success.

"We are conforming with the MUSICAL AMERICA idea of what an educational opera company in a city like this should be," says Miss Webster. "Our productions are good but not extravagantly spectacular. Correct interpretations by capable singers and a small but well trained orchestra are being given. Fortunately we have found several excellent stars available, and Josiah Zuro is an ideal conductor. We are bringing out California talent as rapidly as possible, and in this our association can be very useful."

The wealthy people who can afford to finance the undertaking have responded liberally, but they do not flock to the opera; and their example of non-attendance is being followed by those in whose behalf the project of opera at fifty cents and one dollar was undertaken. Everybody goes to the Exposition, neglecting theaters, concerts and all amusements in town; and even though there be plenty of money behind the opera company it may be found advisable to suspend operations until later in the year.

Alice Gentle is the leading star in the People's Opera, the interest centering about her whenever she appears. Johanna Kristoffy, too, is doing good work.

Success for Local Artists

A local singer who made her debut in "Carmen" last Saturday as *Micaela* and took the rôle of *Lola* in "Cavalleria Rusticana" on Sunday evening is Anna R. Young. With an exquisite lyric voice and genuine ability in acting she made both characters noteworthy, proving herself fully deserving of association with

Miss Gentle, who had the principal rôle in each opera. Miss Young is a most promising California candidate for operatic distinction. Her teacher is Mackenzie Gordon.

Jack Hillman, another member of the company, has been a favorite in society song recitals during the past two or three years. This is his first season in opera. He was the *Morales* in "Carmen" and his easy, natural characterization will entitle him to more ambitious rôle when the opportunity comes.

In the "Faust" production Johanna Kristoffy was *Marguerite* and Pietro di Biasi the *Mephistopheles*. Ralph Errolle, the *Faust*, was recently in the Chicago Opera Company. This week's operas are "Trovatore," "Traviata" and "The Masked Ball."

Mansfeldt Club Entertains

The Mansfeldt Club entertained a large audience with an excellent piano program in Sequoia Hall last night. Mr. and Mrs. Hugo Mansfeldt played the Liszt Preludes. Others on the program were Ruth Viola Davis, Berkeley Howell, Elsie Edwards and Marjorie Elworthy Young. A distinguished listener was Alma Stencel, a former Mansfeldt pupil, who won success in Berlin and who toured Europe several seasons, one year in association with Kubelik. Miss Stencel has just returned to San Francisco.

San Francisco Songs

At the Central Auditorium last night a program of San Francisco songs was sung, the composers being Henry Hadley, Henry B. Pasmore, Abbie Gerrish Jones, Thomas Vincent Cator and Uda Waldrop. The singers were Ethel Johnson, Ruby Stuart, Hulda Rienecker, Aldanita Wolfskill and Charles F. Bulotti.

Italian and English compositions were interpreted for the San Francisco Musical Club last Thursday by Mrs. Frank H. Thatcher, Augusta S. Gillespie, Florence Warden, Claire McDermott, Marion Cumming, Mrs. J. D. Ruggles, Mrs. Charles L. Barrett, Estelle Southworth and Emilie B. Lancel.

At the Wednesday meeting of the Pacific Musical Society, Cedric Wright, violinist, and Mrs. Robert M. Hughes, pianist, played a Handel sonata and Sinding's Suite in A Minor. Others who took part in a delightful program were Marie Gassner, lyric soprano; Mrs. Foster J. Mello, mezzo-soprano; Mrs. Ludwig Rosenstein, solo pianist, and Mrs. Willard Batchelder and Walter Wenzel, accompanists.

Gala Throng at Recital

Sophia Reed Hutchins, the New York soprano, formerly a San Franciscan, made a brilliant society success of her concert in the St. Francis last Thursday evening. There was a large audience, every box being occupied. Miss Hutchins was assisted by Jack Hillman, the San Francisco baritone, with Gyula Ormay as the accompanist. Beautiful and varied were the songs in the three soprano groups, and the two singers won enthusiastic applause by their interpretation of Faure's "Crucifix" and Messager's "Trot Here and There." Mr. Hillman sang two solo groups.

Ruby Moore, a popular young vocalist of Berkeley, gave a recital last Saturday afternoon in the Berkeley Piano Club's hall. Her aim was to make the program characteristic of Springtime in California, and in accordance with this the hall was appropriately decorated, the singer and her assisting musicians wearing costumes in harmony. Edna Montagne played two piano groups, and Eula Howard Nunan was Miss Moore's accompanist. The songs selected by Miss Moore in carrying out her idea included Quilter's "Spring is at the Door," Homer's "April, April," Allingham's "A Memory," Sanderson's "Spring's Awakening," Liza Lehman's "Morning" and Van der Stucken's "The Sweetest Flower."

Mr. and Mrs. Arthur Fickenscher, entertaining the Pacific Coast Women's Press Association, presented songs by Herman Perlet, Samuel Savannah, Ashley Pettis and Antonio de Grassi, all local composers, in addition to some of Mr. Fickenscher's own works.

"Creation" at Exposition

Haydn's "Creation" attracted a good-sized audience to Festival Hall, in the Exposition grounds, last Sunday evening. Under the direction of Warren D. Allen, it was sung by the Pacific Choral Society, with Mary Ann Kaufman, Carl Edwin Anderson and Ernest Gamble as soloists.

Carrie Jacobs Bond is an Exposition visitor this week, a guest at Inside Inn. Last Sunday she gave a concert in San José for the Stanford University Belgian Relief Committee.

Horatio W. Parker of Yale and Ernest R. Kreeger of St. Louis will be the central figures at the University of California's Summer School of Music, which will open on June 21.

Operetta Heard at Fair

Frank Carroll Giffen, secretary of the Music Teachers' Association of California, has composed a bright little operetta, "The Violet Pickers," weaving some of the favorite old songs of opera into story and music of his own. He gave a first hearing of the work on the lawn at his residence last week, and on Sunday afternoon a performance on the Marina at the Exposition grounds interested an audience of several thousand persons. Twenty-five singers were in the cast, all local amateurs, the princi-

pals being Florence Kripp, Clifford Sherman, Alfred Siegler and Helen Stratton. The string section of the Philippine Constabulary Band played the orchestra part.

Henry Hadley, having completed his fourth year as director of the San Francisco Symphony Orchestra, has gone to his old home in Massachusetts and will be away during the entire Summer.

William J. McCoy, of San Francisco, is writing a "Cleopatra" opera with book by Joseph D. Redding, the librettist of "Natoma."

Mr. and Mrs. Thomas M. Shearman entertained a hundred or more friends at a musicale in their Berkeley home last Thursday evening. The programme was by Fernanda Pratt, contralto, and Uda Waldrop, pianist.

Last Sunday's concert in the Greek Theater, University of California, was devoted to compositions by John Leechman of this city. The interpreters were Mrs. Fred H. Clark, John W. King, J. J. Petty, Charles E. Lloyd and Elizabeth Westgate.

The incidental music for "The Queen's Masque," the Spring festival play presented by the young women students at the University of California, was written by Professor Charles Louis Seeger. THOMAS NUNAN.

Laeta Hartley with Tonkünstler Society

Laeta Hartley, the pianist, played with the Tonkünstler Society Tuesday evening, April 20, and was warmly applauded by a discriminating audience. Miss Hartley played Strauss's Sonata in F Major, for piano and violoncello, with William Durieux, cellist, and brought out the beauties of the composition with fine musicianship, evincing her appreciation of its poetical content in her accent, phrasing and nuance. A group of solos later in the program included Chopin's F Minor Fantasy, which was interpreted with a warmth and dash not too frequently given it, and the Nocturne in F Major, played with delicate tonal effects. The last number of this group, MacDowell's Concert Etude, was given in virile style and left her audience unsatisfied until she had added an encore. Miss Hartley appeared in a concert in Albany, May 7.

Mme. Antoinette Szumowska, the pianist, is to play in Detroit on May 2 for the Polish cause. She gave an Auburndale recital on April 16.

FOUR CITIES HAIL FLORENCE HINKLE AS AMERICA'S GREATEST SOPRANO

ST. LOUIS

Miss Hinkle's voice is one of the few pure and limpid sopranos beautified by cultivation and ripened by experience that is entirely devoted to the concert stage, and that brings to it the true ART that is demanded of the great opera singers.—*St. Louis Republic*.

DETROIT

Miss Hinkle is always a great artist. It is doubtful whether there is a concert or oratorio soprano before the American public who has a more unfailing ability to give genuine pleasure. Her natural gifts are of a high order and whatever she does always conveys the impression that she has prepared her work with studious and sympathetic intelligence.—*Detroit Free Press*.

DAYTON

Miss Hinkle made a splendid impression, singing a number of songs in splendid voice and with much feeling and expression. A quality of her voice, at once remarkable, was the clear, bell-like tone and its purity. The voice also is very strong, and in the high register is thrilling.—*Dayton Journal*.

By no other artist that has visited Dayton has there been such a delightful display of pure vocal art as that of Miss Hinkle last night. She sings with a finesse and an intelligence that rightly gives her the place as America's greatest lyric soprano. Her dramatic effects are not theatrical, but are attained by a keen perception of the fitness of things.

Miss Hinkle's rise to her present position in the artistic world has been most interesting. While she possesses a naturally beautiful voice, limpid and pure, she has won entirely by her own earnest endeavors, and not by a meteoric rise through some stroke of good fortune.—*Herald*.

WATERLOO

Although Waterloo people have been privileged to hear world-famous soloists within past decade, none was accorded a more enthusiastic reception than was Miss Florence Hinkle.

Miss Hinkle's pleasing personality contributes much to the success of her singing, but her voice in itself is of such quality and she uses it with skill that were she lacking in all personal traits which charm, she still would be a truly great artist. Happily she possesses not only the voice, but the personal beauty, simplicity of manner, and all the characteristics which win the admiration of her hearers.

Her voice is not unlike Melba's, especially her high notes, which possess marvelous sweetness and are fresh and clear. Seldom is a soprano voice discovered which has such flawless beauty.—*Courier and Reporter*.

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THIS Summer, more than ever before, will the need for Summer schools of music in this country be emphasized. Conditions abroad forbid the annual rush on the part of many teachers and students, who in years past have made it their business to run over, as it were, and take a course of lessons with some eminent master on the other side of the Atlantic. From year to year the Summer school idea has grown in popularity, especially schools that are devoted to the teaching of voice.

For the last nine years the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., nine miles from Saratoga, has been conducted successfully by Mr. Cornell. Here under ideal conditions this prominent New York teacher will again hold Summer sessions for six weeks this year, beginning on July 5. The course of instruction has been designed both for professional singers and also for teachers. The work is systematically planned, and lectures and illustrations on various phases of voice production constitute one of the interesting and valuable features of the

work. Two days a week are devoted to class lessons in vocal technique and two days to song analysis and interpretation.

There is a good deal of social life at Round Lake among the students of the school. This consists of the weekly outings and the enjoyment of various sports which the location of the school on the lake makes possible. A brilliant music festival, under Mr. Cornell's direction, is also given in August each year.

Several of Mr. Cornell's pupils have distinguished themselves recently. Forrest Robert Lamont, the tenor, who has been singing in Italy for the last two years, has just been engaged to sing at the Imperial opera houses at Petrograd and Moscow early next September. He is to sing in May at Ancona and Lanciano with the celebrated Italian soprano, Mme. Borgia. Charles W. Troxell, tenor, has been engaged as soloist of the First Reformed Church of Brooklyn, where Carl Schlegel, baritone of the Metropolitan Opera Company, and Marie Stoddart, soprano, also sing. Mrs. May Reddick Prina, soprano, has been chosen soloist of the Tompkins Avenue Congregational Church of Brooklyn, while Mildred Lamb, contralto, goes to the Embury Methodist Episcopal Church, also in Brooklyn.

CHAMBER MUSIC IN DENVER

Local Quintet of Women Amateurs Reveals Creditable Ensemble

DENVER, April 12.—The Chamber Music Quintet, an organization of talented amateur women musicians which has appeared in a series of Sunday matinée musicales at fashionable homes during the Winter, gave a larger and less exclusive circle the opportunity to enjoy its work through some public Lenten musicales. The Quintet's members have developed a very creditable ensemble, and their programs have included several interesting works for strings and piano.

It is rumored that Alexander Saslavsky, whose presence here last Summer gave impetus to the study of chamber music, will again join the Denver Summer colony, bringing with him two fellow musicians from New York to assist him in a series of trio concerts.

Charles Wakefield Cadman and Princess Tsianina Redfeather have just returned from Detroit, where they appeared in the Devoe Philharmonic course,

substituting for Mme. Schumann-Heink, and scored one of the greatest successes of the season. Mr. Cadman and the Princess appear to-morrow night in Loveland, this State. They will return to California in June to attend the meeting of the National Federation of Musical Clubs. J. C. W.

Max Jacobs and Irwin Hassell in Pater-son Brahms Program

PATERSON, N. J., April 23.—Max Jacobs, the New York violinist, and Irwin Hassell, pianist, gave a Brahms program before the Friday Afternoon Music Club last week. These artists presented the Sonata in A Major, Op. 100, in an admirable manner. Mr. Jacobs further offered the first movement from the Concerto in D Major and also three of the same composer's Hungarian Dances. His playing was marked by brilliance and a true understanding of the music he performed. He received much applause and after the last Hungarian Dance added the familiar "Cradle Song," transcribed for the violin by A. Walter Kramer.



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CHORAL AND CHAMBER MUSIC IN ST. LOUIS

Helen Stanley Soloist in Apollo Club
Concert—Art League Quartet
Gives Program

ST. LOUIS, April 17.—Despite the close of the symphony season, this week has afforded much pleasure to music lovers. First of all came the closing concert Tuesday night of the Apollo Club, assisted by Helen Stanley, soprano. The entire program was up to the standard which Director Galloway has maintained for so many years. The men were in excellent condition and their voices blended satisfactorily. Perhaps the most effective number was "Evening By The Sea," by F. Leu, which was followed by Brahms's "Lullaby," as an added number.

Miss Stanley sang more songs than is usual for the assisting artist, but her work was so appreciated that, despite this fact, she was forced to give several numbers. Her opening offering was an aria from Debussy's "L'Enfant Prodigue," delightfully given. Her songs numbered about ten in all, and she sang them with fine vocal quality and beauty

of interpretation. Although the night was very warm, there was the usual large audience present.

The St. Louis Art League Quartet gave its third and final concert of the season at Sheldon Memorial Hall, on Thursday night. The ever-increasing interest in chamber music was demonstrated in the fact that the audience was considerably larger than at former concerts. It was treated to a fine program, in which the quartet had the able assistance of Mr. Fischer at the piano in Hans Huber's Quintet in G Minor. E. R. Kroeger's Quartet in D Minor and Haydn's G Minor Quartet, Op. 54, were the other numbers. The Huber number is modern in the extreme. Mr. Kroeger's quartet is grateful to play, full of unusual melodies delightfully voiced by the four strings. The performance was a complete success. The quartet will leave soon for a tour of nearby cities.

On Wednesday Elise R. Ashle, violinist, assisted by Wallace Niedringhouse, the popular local baritone, gave an interesting program at the Y. W. C. A. Hall. On Thursday afternoon a concert that attracted considerable attention took place at Vandervoort's for charitable purposes. Minna Nieman, pianist, and Margaret Allen Hinchey, soprano, were the principal soloists. On Friday afternoon Estella Neuhaus, pianist, gave a delightful recital, also for charity. All three were well attended. H. W. C.

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THREE NATIVE WORKS SUNG BY RUBINSTEINS

Introduce Music Dedicated to Club by Fay Foster and Mr. Bartlett

Continuing its recognition of American musicians, the Rubinstein Club introduced for the first time choral works of two native composers in its concert at the Waldorf-Astoria on April 20. These were "A Song of Spring" and "Robert of Lincoln" by Homer N. Bartlett and "Louisiana Lullaby" by Fay Foster, all three works having been dedicated to the club.

Interest was lent to the occasion by the presence of both composers, Miss Foster acting as accompanist for her work, and Mr. Bartlett, sharing the applause with Florence Anderson Otis, the charming soloist, at the close of his "Robert of Lincoln." Genuine was the success won by the two Bartlett works, for the "Song of Spring" is charmingly melodious and gratefully written for the

voices, and the "Bobolink" song is rippling in its buoyancy. Mr. Bartlett was fortunate that the club was able to bring forth from its ranks such a delightful artist as Mrs. Otis, as the soloist. Miss Foster's plantation lullaby made a similarly fine impression and was redemanded. It is of a light and ingratiating nature and embodies such striking effects as should make it a welcome number for women's choruses.

These three works were sung most capably by the club's chorus under W. R. Chapman. Mr. Chapman also presided over a stirring impressive performance of "The Lost Chord," supported by the orchestra and by Bidkar Leete at the organ. There was a partial repetition of Schumann's "Traumerei." The unpretentious "Her Rose" of C. Whitney Coombs was not sung with as much precision as were the more exacting works. Grace Helen Swain sang an incidental solo in "The Song of Kisses" by H. Alexander Matthews.

There was considerable applause for the sonorous basso of Henry Weldon, the assisting artist. The former Century Opera singer asked indulgence of the audience, through Mr. Chapman, for the

condition of his voice, as he was struggling with a cold. He was forced to add two extras to his arias from "Ernani," "Faust" and "Philemon et Baucis." K. S. C.

Grace Bonner Williams Soloist with Rockville (Conn.) Chorus

BOSTON, April 24.—Grace Bonner Williams, soprano, assisted the Rockville Male Chorus, of Rockville, Conn., when that organization presented its third concert of this its third season on Tuesday evening. Mrs. Williams's numbers were a Rossini aria and a group of English songs and she also sang an obbligate to the male chorus, "How Lovely! How Fair!" Dregert, and "The Omnipotence," Schubert-Liszt. This was Mrs. Williams's first appearance with the Rockville chorus and she received an ovation. The club, conducted by A. E. Waite, sang a miscellaneous list of part songs with and without piano accompaniments. Jacques Kasner, the violinist, was also an admired assisting artist in two groups of solos. W. H. L.

Gilberté Songs Heard at Club Musicale

At the meeting of the National Society of Ohio Women at the Hotel McAlpin, New York, on Monday afternoon,

April 26, a musical program was given by Miltonella Beardsley, piano; Genevieve Brady, soprano; Mme. Hallam-McLewee, contralto; Harold Fowler, tenor, and Dorothy Leach, piano, and Hallet Gilberté, the composer.

Mme. Hallam-McLewee was well received in a group of Gilberté songs, "Two Roses," "Contentment," "Youth" and "An Evening Song," displaying a voice of warmth and showing real interpretative ability. In "A Rose and a Dream," "Minuet—La Phyllis" and "Spring Serenade," Mr. Fowler sang with intelligence and was well received. Mr. Gilberté presided at the piano and was made the recipient of much approval, along with the artists who sang his songs.

Local Soloists in Huntington Chorus's Production of "Aida"

HUNTINGTON, W. VA., April 25.—It has been definitely decided to abandon the Spring Festival of the Choral Association, which was to have been given on May 14, at the Huntington Theater. The plan to give "Aida" in concert form will not be dismissed; it is the intention to present the opera without an orchestra and with local soloists singing the principal rôles. The tentative date is May 21.

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BROAD PLANS FOR DETROIT ORCHESTRA

Number of Concerts Likely to Be
Increased Next Year—Gala
Closing Concert

DETROIT, April 17.—With the concert of April 15 the Detroit Symphony Orchestra closed its first year as an organization. In extending praise to Weston Gales, conductor, and the members of the orchestra, Otto Kirchner, president of the Detroit Symphony Society, said during the intermission:

"You have achieved the impossible. You have done so by self-sacrifice, much of which we will never know, service, love of art, and a high sense of patriotic duty to this your city. We thank you one and all not only for what you have done and for the very substantial subscription with which you have headed the list of supporters for next year's work, but also for the spirit with which you have done these things."

The program for each successive concert has shown continuous growth, the one of Thursday being no exception to this rule. With Gluck's Overture, "Iphigenia in Aulis," the orchestra made a decided impression. Mr. Gales then gave the "Unfinished" Schubert Symphony, following it with the Mendelssohn "Midsummer Night's Dream" music. The Rimsky-Korsakow "Capriccio Espagnol" was played effectively.

It is probable that the number of afternoon concerts for next year will be increased from six to ten and that an equal number of popular concerts will be given. E. C. B.

Jenny Dufau in Denver Concert

DENVER, April 20.—The first in a series of miscellaneous programs under the auspices of the Electric Club, given

at the Auditorium last night, served to introduce to this public Jenny Dufau, the petite coloratura soprano. Mlle. Dufau sang a program of some fifteen numbers, including florid operatic arias and songs in French, German and English. She sang with great fluency, sure musicianship and excellent diction. J. C. W.

PRESENT SONG SUITE, "MARY"

Miss Masters and Albert W. Harned
Perform Bliss Work Artistically



Jessie Masters, Contralto

Jessie Masters, contralto, and Albert W. Harned, organist, presented Paul Bliss's song suite, "Mary," in St. Matthew's Church, New York, last Sunday evening. The cycle consists of four songs illustrating four scenes from the life of the Mother of Jesus. It must be said that the works are hardly intense or fervent enough adequately to convey such important and significant moments in the life of Mary. Mr. Bliss has done finer things. However, his melodic touch rarely deserts him and it is frequently in evidence in these songs.

Miss Masters sang them in a spirit of humility which did much to lend them added impressiveness. Her voice is not large, but it is fairly pure and she does not force it. Mr. Harned of Washington, D. C., presided at the organ and performed his portion of the Bliss work with a sympathy traceable to experience and artistic intelligence.

Lilly Lawlor gave a musicale on April 14 in the studio of Prince and Princess Pierre Troubetzkoy, at No. 15 West Sixty-seventh Street, New York. Before the music Julie Opp read an "Ode to Spring," written for the occasion by Princess Troubetzkoy. There were songs by Vernon d'Arnalle, baritone, and piano solos by Ruth Deyo.



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NEW PHILADELPHIA CHORAL CLUB HEARD

Catholic Organization Conducted
by Montani Gives Performance of Rare Merit

PHILADELPHIA, April 23.—The Catholic Choral Club, which was organized last September by Nicola A. Montani, and which at present has an active membership of about two hundred, representing practically every parish in this city, made its first public appearance at the Academy of Music last evening, offering a motet concert which was of unusual significance in the variety of music performed and of notable excellence in the manner of its performance. The singers gave evidence of a sincere devotion to their work, and the tonal quality of the ensemble proved that the voices had been carefully selected. Moreover, the interpretation of a distinctive program was surprisingly effective in view of the newness of the organization and impressive in the almost unlimited possibilities that appear to be offered for future accomplishments.

Mr. Montani's ability as a conductor seems to fall little short of genius in the direction, at least, of church music. To the intelligent response to the slightest detail of his leadership may be attributed the precision, finish and understanding revealed in the performance. At present there is room for some improvement in the male portion, particularly in the tenors, while the alto tone also might be improved in the way of solidity and richness, but this is no more than is true of most large choruses, in which a good quality of sopranos and basses is easiest of attainment. This chorus, it may truthfully be said, starts with a degree of excellence that others have had to work long to acquire.

Admirable taste was shown in the making up of the program, particularly in the presentation of the "Hymn of the Angel of Peace," from the oratorio, "The General Judgment," by Don Lorenzo Perosi, with soprano solo by Catherine Sherwood-Montani, and harp, organ and piano accompaniment; such rare and beautiful motets as those of Michael Haydn, and Tchaikowsky's "O Praise Ye God," in which the club showed its especial aptitude for a *cappella* work; Rachmaninoff's "Glorious Forever,"

César Franck's "Quae Est Ista?" and Russian folk songs, "Volga Boat Song" and "In the Fields," which were given without accompaniment.

In her solos with the chorus, and in her individual numbers, Mme. Sherwood-Montani displayed a soprano voice of pure quality, quite unusual in its mellow sweetness, while her vocalism has the authority and style of an experienced artist. Her singing of Milligan Fox's two songs of the Irish harpers, "The Foggy Dew" and "Moorlough Mary," with harp accompaniment by Pasquale Montani, thoroughly delighted the audience, which had the added pleasure of hearing her sing "The Last Rose of Summer" appealingly. Several harp solos were contributed by Signor Montani, who proved to be a thorough artist upon that instrument. His own "Berceuse" is a composition of expressive melodious charm.

In the Franck motet, the tenor solo obbligato was capably sustained by John P. Weber, while the accompaniments were well played by Julia McCloskey, Katherine O'Donnell and Mrs. Anna O'Brien, with Albert J. Dooner at the organ. At one of its future concerts the Choral Club plans to produce an oratorio by Don Lorenzo Perosi, who is director of the Sistine Chapel Choir in Rome, with the composer as conductor of his own work. ARTHUR L. TUBBS.

VARIED CONCERTS IN IDAHO

Interesting Programs for Boise—Song
Recital in Nampa

BOISE, Idaho, April 16.—On April 4 Frederic Flemming Beale gave his thirty-fifth organ recital in Caldwell, presenting an all-Wagner program. May Carley Mack, contralto, was the soloist. On the same day Mr. Beale presented the Dubois "Seven Last Words of Christ" with Mrs. Beale, soprano, Edgar Oakes, tenor, and Austin Westrope, baritone, as the soloists. The College of Idaho Girls Glee Club sang a splendid program under Mr. Beale on April 2 with Albert J. Tompkins, violinist, as soloist.

On April 15 Oliver C. Jones presented three advanced pupils in piano recital, with Mrs. Eugene A. Farner, mezzo-soprano as soloist.

She sang a group of Mr. Jones's songs, with the composer at the piano. Dwight E. Cook sang a song recital in Nampa, Idaho, on April 9, assisted by Marie Cain, accompanist.

O. C. J.

Max Pauer was a recent recital-giver in Berlin.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

HARVEY B. GAUL has written a cantata of uncommon excellence in "By Faith Alone," issued by the White-Smith Music Publishing Company.* Mr. Gaul's music has always been known for its serious and musicianly qualities. He has won new laurels in this work, which contains some very individual writing.

First of all, Mr. Gaul must be praised for having written a real organ part throughout the work. So many composers of sacred songs and cantatas insist on writing piano accompaniments, which, unless they chance to fall into the hands of a very skilful organist, are performed in a manner quite ineffective. The choral writing, from the opening "Thine Arm, O Lord," is free and modern in spirit, the conventional four-part being discarded and the voices redivided so that greater and more sonorous effects are possible. The recitatives, such as the "When he was come down from the mountain," over a pedal D, are finely handled, expressive, and not conventional. The future of music, in the church as well as in the concert-hall, depends absolutely on composers who make innovations and keep pace with modern development. It is to Mr. Gaul's credit that he has composed this work on lines freer than those of the average church cantata. And it would not be surprising if, for this very reason, it would be hailed as thrice welcome by organists and choirmasters.

It is set for tenor and bass solo voices, chorus of mixed voices and organ. The text, based on the first miracle at Capernaum, is taken from the Bible and the hymnal.

ROLAND DIGGLE'S Choral Prelude, "Dundee," is a very attractive piece of serious organ writing.† Mr. Diggle has won favor in the past for happily thought recital pieces for his instrument, many of which have been in a style not particularly "of and for the organ," when one considers them in the light of the organ works of the masters. In this new work, however, he gives us a real organ style. He has accomplished his task so well that one hopes that in the future he will write this kind of music rather than the more "tuney" pieces of which he has already done enough. The piece is dedicated to Charles Heinroth, the excellent Pittsburgh organist.

*"BY FAITH ALONE." Sacred Cantata for Tenor and Bass Solos. Chorus of Mixed Voices and Organ. By Harvey B. Gaul. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

†CHORAL PRELUDE "DUNDEE." For the Organ. By Roland Diggle. Published by C. W. Thompson & Co., Boston, Mass. Price 50 cents.



ADELAIDE FISCHER

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Unanimous praise from 14 New York City papers after recital of Jan. 11, 1915, at Eolian Hall. Booklet of Criticisms from her personal representative, John H. Livingston, Jr., 389 Fifth Ave., or WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York City

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GEORGE B. NEVIN has made a very attractive setting, for a solo voice, with piano accompaniment, of Shakespeare's "Sigh No More, Ladies" from "Much Ado About Nothing."‡ This is, of course, not the first time that these lines have been set to music; but it would be difficult to imagine a more satisfying setting, along the simple lines laid out, than the one Mr. Nevin has achieved. The spirit of the poem is maintained perfectly and when a composer does that he deserves much praise.

FROM the press of Hinds, Noble & Eldredge, New York,§ come Charles S. Burnham's new songs "Marjorie's Kisses" and a setting of Stevenson's "The Cock Shall Crow," and Robert H. Terry's "A Southern Lullaby" and "Reveries." Mr. Burnham's "The Cock Shall

‡"SIGH NO MORE, LADIES." Song for a Medium Voice with Piano Accompaniment. By George B. Nevin. Published by the Theodore Presser Company, Philadelphia. Price 25 cents.

§"MARJORIE'S KISSES." "THE COCK SHALL CROW." Two Songs for a Solo Voice with Piano Accompaniment. By Charles S. Burnham. Price 50 cents each. "A SOUTHERN LULLABY." "REVERIES." Two Songs by Robert H. Terry. Price 60 and 50 cents each respectively. "IN THE STAR-LIGHT." "DANCE OF THE WOOD NYMPHS." "PETITE RHAPSODIE." "PIZZICATO VALSE." "DANSE ORIENTALE." Five Compositions for the Violin with Piano Accompaniment. By E. R. Kroeger. "PIERROT." "PIERRETTE." "AN AUTUMN MADRIGAL." "BIRD'S SERENADE." "SPAGNUOLA." Five Compositions for the Piano. By Irenée Bergé. Price 50 cents each the first four, 40 cents the fifth. "LORELEI." For the Piano. By Friedrich Baumfelder. Price 60 cents. Published by Hinds, Noble & Eldredge, New York.

Trio of Artists in Brooklyn Concert

Amelia Gray-Clarke, pianist; Juliet Holmes Griffith, soprano, and Graham Harris, violinist, were heard in an exceedingly well given program at the Central Congregational Church, Brooklyn, on April 14. Mrs. Gray-Clarke, who is accompanist for the Chaminade Club, proved herself a soloist of high merit in compositions by Beethoven, Grieg and

Crow" is the best song from his pen which the present reviewer has encountered.

E. R. Kroeger is represented by five pieces for the violin with piano accompaniment, "In the Star Light," "Dance of the Wood Nymphs," "Petite Rhapsodie," "Pizzicato Valse" and "Danse Orientale." They are attractive, admirably written and the last named individual enough to command a place in the concert violinist's repertoire.

For the piano, there are five good pieces, suitable for teaching, by Irenée Bergé, "Pierrot," "Pierrette," "An Autumn Madrigal," "Bird's Serenade" and "Spagnuola." They are not difficult of execution. There is also a more ambitious salon piece, "Lorelei," by Friedrich Baumfelder, written in the Leybach manner, though not quite as commonplace melodically.

CLAYTON F. SUMMY advances a very pleasing and well written Toccata for the piano by Stanley R. Avery, the Minneapolis composer and two songs by Mildred J. Hill. Miss Hill's songs are the pleasant "Thistledown" and a conventional cradle-song entitled "Slumber Moon." Both are melodious, and the first is really quite worthy of performance on recital programs. A. W. K.

||TOCCATA. For the Piano. By Stanley R. Avery. Price 30 cents. "THISTLEDOWN." "SLUMBER MOON." Two Songs for a Medium Voice with Piano Accompaniment. By Mildred J. Hill. Price 50 and 30 cents each respectively. Published by the Clayton F. Summy Co., Chicago.

Liszt. Miss Griffith sang songs of Duparc, Carpenter, Thayer, Horsman and Massenet. Mr. Harris contributed works of Borowski, Kreisler, Sarasate and Wilhelmj. G. C. T.

Members of "Musicolony" at Dinner

The tenth "Musicolony" dinner was held at the Roma, New York, on April 20, with a large number of members of

Musicolony and their friends present. Lambert Murphy, tenor, sang two songs; Gustav Becker played several numbers, and Mrs. Elmer Beardsley, of Bridgeport, Conn., also played. Dr. Franklin Lawson sang a group of songs, the words and music by Florence Turner Maley. Plans of the new bungalows being built at Musicolony were shown. There will be a luncheon at Musicolony on Memorial Day.

Looks Forward to Its Arrival

To the Editor of MUSICAL AMERICA:

I am enclosing a money order for subscription for one year. I derive great pleasure from MUSICAL AMERICA and look forward each week to its arrival. Being a regular attendant at Covent Garden, I find the Metropolitan Opera news especially interesting.

Wishing your paper continued success,

Yours sincerely,

L. LEIVIN.

London, April 8, 1915.

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CHICAGO, April 19.—Distinctively an American singer, in that she features song by native composers in her recitals, Mme. Luella Chilson Ohrman, the American soprano, may claim deservedly that she has done much for this country's song literature. In her recent recitals she has used many of Charles Wakefield Cadman's songs. She has featured particularly Mary Turner Salter's compositions, and sings many of Sidney Homer's and John Alden Carpenter's songs.

Mme. Ohrman has a pleasing personality which, accompanied by a forceful manner, makes her stage appearance a magnetic one. She found in her study abroad with Jean de Reszke, who paid her a marked compliment by volunteering his instructions to her gratis, and with whom she made a three year contract, that she had gained many valuable hints from the French master, and is impatiently awaiting the time when the war will have ceased, so that she may go back again to continue with him. She had prepared, besides other rôles, the following: *Gilda* in "Rigoletto"; *Mimi* in "La Bohème"; *Juliet* in Gounod's "Romeo and Juliet"; the two important soprano rôles of *Antonia* and *Giulietta* in "Tales of Hoffmann," *Micaela* in "Carmen" and *Rosina* in "The Barber of Seville." These rôles, as well as the arrangement of her recital programs, disclose her comprehensive versatility.

Tour for Next Season

While most of her time has been spent in study since she returned from abroad this year, she has, nevertheless, made arrangements for an extensive concert tour next year, and her managers have already booked forty concerts for the coming season, heading her own company, which consists of Paulo Gruppe, the cellist, and Robert Yale Smith, the pianist and accompanist. In the future, she intends always to retain Mr. Smith as accompanist for all her concerts.

Of her well constructed recital programs, she relates: "I have lately placed on my list some songs by Joseph Marx, a composer of Graz, whose songs are particularly interesting and poetic, and who as yet is hardly known in America."



Luella Chilson-Ohrman, Prominent
American Soprano

With much anticipation, Mme. Ohrman is looking forward to a recital of American songs at the convention of the National Federation of Musical Clubs in Los Angeles on June 29, and upon her return, if conditions warrant it, will spend the remainder of the summer abroad in Paris, studying with Jean de Reszke.

Sang Cadman Cycle

The vogue of featuring American songs by American composers in costume was largely inaugurated by Mme.

Ohrman, and she used, with great effectiveness, the Japanese cycle, "Sayonara," by Charles Wakefield Cadman, which she presented last season more than twenty-five times.

She has been encouraged by a number of our great musicians and conductors. There is a serious businesslike manner about Mrs. Ohrman with which she pursues her career, but in her moments of relaxation she finds time for much outdoor exercise and is an enthusiastic motorist.

Had it not been for the war, Mme. Ohrman would have continued her work with Jean de Reszke, and she had contemplated making her debut at the Opera Comique in Paris. M. R.

AID OBERAMMERGAU CHILDREN

Noted Artists in Benefit for Home in
Scene of Passion Play

An embarrassing wealth of artistic riches is the impression carried away from the concert given in Aeolian Hall for the benefit of the Oberammergau Children's Home on April 20. The work was undertaken at the suggestion of Anton Lang, the famous personator of Christ in the Oberammergau Passion Play. Participants in the concert were Ossip Gabrilowitsch, pianist; Heinrich Meyn, baritone; Paul Reimers, tenor, and Kurt Schindler, who provided exceedingly fine accompaniments.

Mr. Meyn's art was heard to peculiar disadvantage here. Artist though he is, he suffered somewhat by being sandwiched in between such superlative interpretative musicians as Mr. Reimers and the Russian pianist. The latter triumphed mightily; he was announced only for one group of four numbers but was coerced into adding two extras so that in reality his offerings comprised works by Schumann, Henselt, Gluck, Brahms, Schubert and Liszt. Mr. Reimers's exquisite art found a vehicle in songs by Mendelssohn and Grieg and a request group of Russian, Old German, French, Welsh, Breton and Swiss songs. His observance of the most subtle and evanescent aspects of the vocal art is rivalled by very few singers before our concert public.

Mr. Meyn sang finely too, his numbers comprising groups in German and French. Among his first offerings were two lieder by Kurt Schindler which the present writer unfortunately missed. The audience was rather large and certainly very enthusiastic. B. R.

SALT LAKE'S PHILHARMONIC

Freber Players Perform Most Capably in
Pleasing Program

SALT LAKE CITY, UTAH, April 8.—The Philharmonic Orchestra of Salt Lake, under the direction of Arthur Freber, and with his two sisters, Mrs. Renata Freber-Walsh and Mrs. Sigrid Pedersen Carl, as soloists, gave its second concert of the season at the Sale Lake Theater, Easter Sunday. Mr. Freber had chosen a pleasing program beginning with the Mozart Symphony in C Major, and having the Overture to "Euryanthe" and the Prelude to "Die Meistersinger" as brilliant material for the display of the artistic skill which the musicians possess. The work of the men under the baton of Mr. Freber was marked by smoothness, brilliance and finish of the highest order. An ideal interpretation was given of the "Beautiful Blue Danube" Waltz by Strauss.

Mrs. Walsh and Mrs. Carl sang the duet between *Butterfly* and *Suzuki* from "Madama Butterfly," making a decidedly favorable impression. Both were recalled many times. Z. A. S.



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TEN YEARS AS CONDUCTOR

Mr. Zeitz Leads Milwaukee Society in
Verdi Requiem on Anniversary

MILWAUKEE, April 10.—The Milwaukee Musical Society closed a highly successful season of orchestral and choral concerts at the Pabst Theater Monday evening when Verdi's Requiem was presented with the Chicago Symphony Orchestra assisting. The performance marked the tenth anniversary of Conductor Zeitz's connection with the society as musical director. He led his forces through a well balanced and inspiring performance of the mass and was accorded an ovation at the evening's end. The chorus has done no finer singing and the soloists were excellent.

Mme. Lucille Stevenson, soprano, sang with finish and her conception of the Verdi style was admirable; Charlotte Peege, contralto, revealed a warm, rich, well placed voice, and Albert Lindquest, tenor, and Burton Thatcher, baritone, gave artistic expression to the music allotted them. One of the pleasures of the performance was the instrumental support given by the Chicago Orchestra. J. E. M.

Bispham Heads a Strongly Musical Bill
at Palace Theater

Music had an important place on the vaudeville bill at the Palace Theater, New York, last week. David Bispham, the eminent baritone, who earlier in the evening had sung a recital in Brooklyn, appeared late on the Palace bill on Monday evening and received an ovation for his singing of ballads and classical numbers. G. Aldo Randegger, pianist, also contributed classic numbers, and Lydia Lopokova danced Russian national dances, while the Morgan Dancers illustrated the classic dances of ancient Greece, Egypt and Italy.

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OPERA ARTISTS IN COSTUME RECITAL

**Bori and Segurolo in Operetta
Scene—Galli's Dancing
Delights**

With three of the most interesting Metropolitan Opera artists as participants, the morning musicale at the Hotel Biltmore on April 23 closed the series in a refreshingly novel manner with a costume recital on an especially constructed stage. The performers were Lucrezia Bori, Rosina Galli and Andres de Segurolo. The feature of the program was the presentation of a scene from the Spanish operetta, "El Puñao de Rosas," the singers being Señorita Bori and Señor de Segurolo.

This sketch was altogether delightful, from the time when the rising curtain disclosed Miss Bori as a most attractive *Rosario* in a swing, until *Pepe* and *Rosario* showered those in the front rows with carnations in the familiar "Clavelitos." Besides revealing these grand opera stars as felicitous operetta singers, the little sketch showed their gifts as dancers of the tango, such as have been demonstrated by the two Spanish artists in New York's drawing rooms.

Further, the singers offered a group of duets, in which they were supported at the piano by Mana Zucca, whose "Tendres aveux" they introduced for the first time. This dark-eyed young composer shared the applause with the singers, and her song was repeated, as was the Dalcroze "Le Coeur de ma mie." The two singers also charmed their hearers with solo groups. Miss Bori delighted especially in the neo-Italian "Impres-

sione" and "Un Organetto suona per la via" of Gabriele Sibella, and Mr. de Segurolo showed what artistic concert singing he can achieve in Grieg's "La Jeune Princesse."

For the lithe grace and rhythmic abandon of Signorina Galli there was warm approbation as the young Milanese *danseuse* revealed these qualities in a Luigini Adagio, Victor Herbert's "Oriental Dance," the Pizzicato from "Sylvia" and a Fumagalli Valse. Many times the charming little *ballerina* was forced to bow her acknowledgement of applause. Gennaro Papi, of the opera house forces, was the accompanist for Miss Galli and for the singers.

K. S. C.

Good Results Noted at Wallingford Choral Society's Concert

WALLINGFORD, CONN., April 18.—The Wallingford Choral Society's concert in the Congregational Church on April 13 was the finest heard from this organization. The ensemble work was good and the soloists, Louise Potter, soprano; William Carroll, tenor, and Frederick Weld, baritone, performed excellently. Richard Donovan's training was manifest in the work of the chorus. Bessie Trask, pianist, and Floyd Wallace, organist, conformed to the general high standard.

"Stabat Mater" by Toledo Choir

TOLEDO, O., April 19.—Rossini's "Stabat Mater" was given by St. Stephen's Lutheran choir, Frank E. Percival, director, yesterday afternoon. Abraham Ruvinsky's Russian Orchestra provided the accompaniment for the oratorio with Marian Caines at the organ. The small auditorium of the church was far too small to accommodate those who wanted to hear the choir in this famous oratorio. Gertrude Com-mator, Dorothea Hobe and Gertrude Kiemle were the sopranos, Wilbur Witte sang the tenor rôle, George Smith was the baritone soloist and A. G. Duden the basso.

F. E. P.

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HONORS FOR CHORUS OF NEWARK WOMEN

**Lyric Club Exhibits High Degree
of Skill under Direction of
Arthur Woodruff**

NEWARK, N. J., April 22.—The culmination of sixteen years of earnest endeavor in choral singing was attained by the Lyric Club last evening in its thirty-second private concert since its organization in 1899. It was the second concert of the present season and enlisted the services, as soloists, of Lucy Gates, coloratura soprano, and John Barnes Wells, tenor.

Since its inception, the club has been under the conductorship of Arthur D. Woodruff, and, largely through his efficient training and contagious enthusiasm, it has acquired a degree of technical skill which places it in the first rank of women's choral societies in the United States. The active membership numbers 134 voices, of which seventy-nine are sopranos, and fifty-five are altos. The concerts hitherto had been held in Wallace Hall, but, through the growth of membership and addition of many new subscribers, it became necessary to find a hall with greater seating capacity and the choice fell upon the Palace Ball Room, which last night held an audience of about 1400 persons.

The principal composition of interest was Harriet Ware's "Undine." This work is dedicated to Arthur D. Woodruff and its first Newark performance took place on this occasion. The composer played the piano part in the accompaniment, which was furnished by the New York Festival Orchestra, with Maximilian Pilzer as concertmaster. The solo parts were taken by Miss Gates and Mr. Wells. There are very trying passages for the soprano in the composition, which were surmounted with remarkable ease by this brilliant singer. The choral passages were effectively sung and the enthusiastic applause at the conclusion of the cantata testified eloquently to the pleasure the audience had obtained.

Another of Harriet Ware's compositions for women's voices presented was the "Cross," set to the poem of Edwin Markham. Mr. Wells, who was in splendid voice, also sang and was compelled

to repeat the familiar "Boat Song," by the same gifted composer. Miss Gates scored an exceptional success in Eckert's "Echo Song," which was enthusiastically redemanded. Seldom has the Lyric Club had a soloist who has aroused so much enthusiasm. This was Miss Gates' second appearance this season in Newark, and it is to be hoped that she will be heard here again.

Other works performed on this occasion were Bruno Huhn's musicianly "Blest Pair of Sirens," Victor Harris's "Epitome" and "Morning," the latter (which was redemanded) with a beautifully sustained final note on the part of the chorus that spoke much for Mr. Woodruff's training; Coleridge-Taylor's "What can Lambkins do?" and Henry Hadley's humorous trifle, "The Catechist" which brought an uproarious encore. The concert was brought to a most successful conclusion by Chaminade's "Summer."

The officers of the society are: President, Mrs. Jay Ten Eyck; vice-president, Mrs. Chester Robinson Hoag; recording secretary, Elizabeth F. Fiske; corresponding secretary, Mrs. Irving S. Albey; treasurer, Jessie W. Fairlie; financial secretary, Helen M. Woolson; concert secretary, Mrs. William Diefenthaler; librarian, Charlotte A. Martin. The Advisory Board consists of John A. Gifford, chairman; Benjamin Atha, Zachariah Belcher, Thomas S. Henry, Oscar B. Mockridge, Franklin Murphy, Jr., Cortlandt Parker, John T. Robb and Wallace Scudder. Honorary Members are: Dr. John L. Courrier, David Bisham and Harriet Ware.

S. W.

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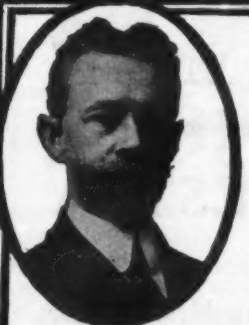
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MISS HARRISON ANALYZES OUR AMERICAN AUDIENCES

Spirit of the Interpretation, Not the Letter, Paramount with Our Public, Finds Young English 'Cellist—Purest Forms of Music Appreciated in Smaller Towns, She Observes

BEATRICE HARRISON—the name brings one in memory to Berlin two years ago when the two remarkable sisters, May and Beatrice, made such a sensational impression on the musical public at the time of their initial Continental tournée. The heralding of "phenomenal" talent had been a time-honored custom in the old world, and the din of managerial trumpets had made the public wary, so the names, May and Beatrice Harrison, were first heard with the accustomed grimace, in anticipation of the

played here extensively, I at once remarked the deep appreciation for and interest in the 'cello as a solo instrument, and was very happy."

Discrimination of Public

The interviewer's interrogation as to the attitude of the American audience as compared to the foreign audience brought forth the decided avowal that "the American audience is second to none in enthusiasm and discrimination."

"American audiences expect much of the artist," Miss Harrison continued, "and yet I have found them to be responsive to each mood and alive to the subtlest nuance. In this regard the American reminds one most of the Russian, for both regard not the letter but the spirit of the interpretation as paramount. If the artist has imagination and emotionality, his audience is at once *en rapport* with him, and he need not fear a lack of appreciation."

"In making up my programs I try to bear in mind the locality or particular preference of the towns in which I am to play. However, I have found the purest forms of music—Bach, for instance—to be appreciated in as great a degree in many of the smaller towns as in the great centers. This proved a welcome surprise."

Her Early Conquests

Miss Harrison showed a precocious talent from early youth. At the age of ten she won the gold medal of the London Associated Board over 4,000 competitors. The Prince of Wales, now King George of England, presented the medal in person to the young 'cellist. Continuing her studies with Prof. Hugo Becker, of Berlin, where she spent some time at the Royal High School of Music, the youthful 'cellist made further artistic strides, and, in 1910, was awarded the Mendelssohn Prize. Miss Harrison was the first 'cellist to whom this honor was tendered, and also the youngest recipient. During the next few years the 'cellist made numerous tours on the continent in joint recital with her sister, May Harrison.

Fritz Kreisler, the world renowned violinist, pronounces Beatrice Harrison to be "the greatest 'cellist of her sex," and, more, to be one of the very greatest women artists.

The Harrisons will spend the Summer at their London home, returning to New York in the Autumn for Miss Beatrice to begin her concert engagements.

H. E.

Season of Grand Opera for Standard Theater, New York

In addition to several other grand opera enterprises announced for this Spring in New York, a season is projected at the Standard Theater on upper Broadway. José Van Den Berg, the oboist and impresario, will organize a company in association with Frederic Conger, and will open the season on or about May 10 with "Il Trovatore."

Liela Brown, organist, gave the last of the municipal organ recitals in Columbus, O., in Memorial Hall. The singers who assisted were Mr. and Mrs. Jewell Gates, baritone, and contralto, respectively. The program was delightful.

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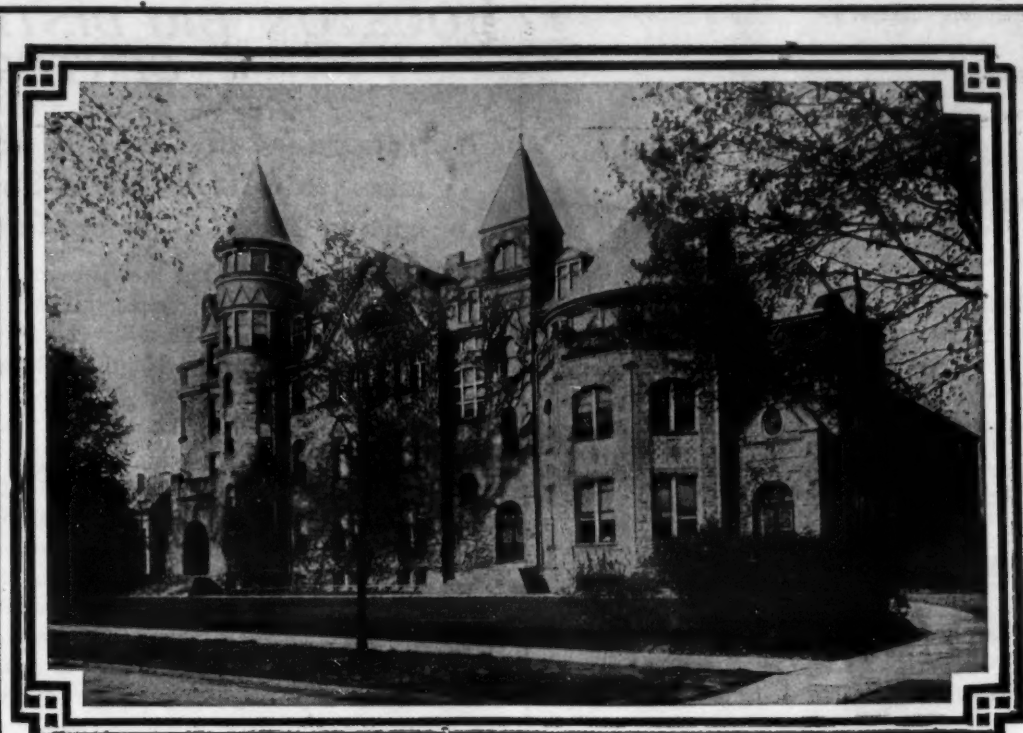
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PITTSBURGH ART SOCIETY IN ITS FINAL CONCERT

Sophie Braslau and Lambert Murphy
Soloists in Closing Event of Season—Recital by Emma Loeffler

PITTSBURGH, April 19.—For the final concert of the Art Society at Carnegie Music Hall, Friday evening, Sophie Braslau, contralto, and Lambert Murphy, tenor, were the soloists. The concert was a splendid success. Miss Braslau, who is not a stranger to Pittsburgh audiences, made a particularly deep impression in Schubert's "Erlkönig." In fact her audience liked it so well that she added the "Habanera" from "Carmen" as an encore.

Mr. Lambert also gained many admirers by his splendid voice. His diction is clear and his high tones are well sustained. The manner in which he sang Debussy's "Ces Airs Joyeux" completely captivated his hearers. The "Spring Song" from "Walküre" afforded him additional opportunity to display his musicianship.

Emma Loeffler, a former Pittsburgher, who appeared at Carnegie Music Hall several weeks ago, returned last week for another recital and was given a cordial welcome. Miss Loeffler has a voice par-

ticularly well suited to German song and this was manifested in such offerings as "Elsa's Traum" from "Lohengrin." Her program was varied and well selected. Carl Bernthaler was a highly satisfactory accompanist.

James Stephen Martin has received communications from all over the country as a result of the publication in MUSICAL AMERICA of the news that he was in a railway accident several weeks ago. Mr. Martin himself was not hurt, but members of the Pittsburgh Male Chorus, of which he is director, who were returning from a concert at Butler, are preparing to bring suit against the railway company for injuries received.

E. C. S.

How the Propaganda Works

To the Editor of MUSICAL AMERICA:

I enclose another notice from the *Courant* on Mr. Freund's address here.

Personally I think the lecture was a huge success. From all sides come encouraging words of praise for Mr. Freund and his ideals. I extend my heartiest congratulations on the success of the work. Very sincerely,

R. H. PRUTTING.

Hartford, March 23, 1915.

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Beatrice Harrison, Popular English 'Cellist

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Soon a world war intervened, and a tour of eighty concerts with the principal European musical organizations was canceled. Mrs. Harrison thereupon decided to bring her daughters to America, and Miss Beatrice was booked for a number of appearances with the Boston Symphony Orchestra in the large Eastern centers.

"The American public has been very kind to me," was Miss Harrison's modest comment. "Though I have not yet

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City Takes Lead in Supplying Artists and Teachers to Outside Communities in Its Section of State—Activities of Houston's Musicians as Choral Directors in Other Towns

HOUSTON, Tex., April 9.—The brilliantly successful entertainment given in Texas City last Tuesday evening makes just one of many strongly telling points in evidence of the fact that Houston is a big distributing center for the state of Texas.

Tuesday night's affair, which was for the benefit of the Army and Navy Relief Fund, was given in the mammoth amusement hall of the Twenty-third Regiment before an audience of 2,000 people who came chiefly from Galveston, Houston and the surrounding smaller towns. The musicians prominently featured on the program were Mrs. Harriet Cropper Johnston, soprano; Mrs. Anna Clyde Plunkett, contralto; George Doscher, tenor; H. Huffmaster, baritone, and Louise Chalmette Daniel, pianist, all of them Houstonians. These soloists had the support of an assembled orchestra of forty, splendidly directed by Bandmaster Majewski of the Twenty-third Regiment, second division of the U. S. Army. Mrs. Anna Clyde Plunkett efficiently managed the whole affair in co-operation, of course, with Col. and Mrs. W. J. Wright and the soldiery under Colonel Wright's command.

Clubs in Two Towns

Another sign of Houston's place as a musical market is the activity of Mrs. Huberta Reed Nunn of Houston. In addition to her class of vocal pupils here and her regular service as director of the Saint Paul's Church choir, has weekly classes in Mexia and in Corsicana, directs the Wednesday Choral Club of twenty-five women in Mexia and two clubs in Corsicana, the Nevin Club, composed of thirty women and the Schubert Quartet Society of twenty men. These clubs have the following officers:

The Mexia Club: President, Mrs. J. T. Reynolds; vice-president, Mrs. Alderman; secretary and treasurer, Mrs. George Peyton; accompanist, Nan Oates. The Nevin Club: President, Mrs. Henry Robbins; vice-president, Mrs. J. E. Butler; secretary and treasurer, Mrs. Harry Williams; accompanist, Margaret Clarkson. The Schubert Quartet: Lloyd G. Kerr, president; Hugh C. Jester, vice-president; William J. Cheney, secretary-treasurer; Robert A. Watt, librarian; executive committee, R. D. Johnson, F. J. Reed, W. A. Mowlam; accompanist, Mrs. Forest Read.

Soloists for the Nevin Club's recital of April 22 are Mrs. Harry Williams and Lloyd Kerr. The Schubert Society has prepared Dudley Buck's "The Ride of Paul Revere" for its May concert. These two Corsicana clubs will in June give a joint recital and have already begun work on the "Messiah" in preparation for its presentation next season. Mrs. Nunn is also much in demand as a soloist. At the last big meeting in Galveston of the State Federation of Women's Clubs she gave Bemberg's "Ballade du Désespéré" which was brilliantly repeated on April 8th at the home of Mr. and Mrs. R. C. Duff for the annual meeting of the City Federation. In the presentation Mrs. Nunn was assisted by Mrs. March Culmore, reader;

Louise Daniel, pianist; Moody Dawson, violinist and C. W. Charlton, 'cellist.

In Temple and Gonzales

Mrs. Edna McDonald, for several years a prominent Houston singer and vocal teacher, trains a chorus of seventy-five women's voices in Temple, Tex., and conducts the largest church choir there. One of Mrs. McDonald's older Houston pupils, Miss Trixie Rankin, conducts a choir in Gonzales and for her big Easter Sunday service (given with a chorus of fifty voices) she secured a tenor soloist from Houston.

Another Houstonian, Clarence Magee, managed the big chorus features of an immense 4th of July celebration held in Corpus Christi and so pleased the people that the Mayor and Council retained Mr. Magee's services to conduct a five days' Christmas Festival there. This he did, giving twice Gaul's "Holy City" and three miscellaneous programs, using a mixed chorus of 100 voices and a school children's chorus of 550 voices.

Choir Director in Galveston

H. J. Huffmaster, director of the Women's Choral Club here during six years, on Sundays occupies the organ bench and directs the choir of Trinity Church in Galveston. On special festival occasions Mr. Huffmaster, as a rule, takes down from Houston a few soloists to supplement the forces of his Trinity choir. On Good Friday, just past, he gave Dubois' cantata "The Seven Last Words of Christ" with a chorus of 150 voices, and the names of Mrs. H. M. Whaling, organist, and George Doscher, tenor, both of Houston, appear on the list of soloists.

Every season brings great numbers of music pupils to Houston from other points in Texas that they may avail themselves of the special and varied opportunities for study here. Mrs. R. L. Cox alone has every season from twelve to twenty pupils from outside towns as additions to her big local clientèle.

WILLE HUTCHESON.

**Famous Musical Artists See Themselves
Burlesqued**

Opera stars and other famous musical artists saw and heard themselves burlesqued at a midnight supper given on April 17 at the Biltmore, New York. After excerpts from "Trovatore," "Faust," "Rigoletto" and "Bohème" had been given, a fist fight between an opera "star" and an "impresario" was staged. An imitation Kreisler played the fiddle. Among the guests were Frances Alda, Geraldine Farrar, Lucrezia Bori, Emmy Destinn, Frieda Hempel, Mabel Garrison, Mr. and Mrs. David Bispham, Giovanni Martinelli, Antonio Scotti, Andres de Seguro, Luca Botta, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Riccardo Martin, Mr. and Mrs. William Hinshaw, Mr. and Mrs. John McCormack, Albert Spalding, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Rudolph Ganz, Mr. and Mrs. André Tournet, Alice Nielsen, Rosina Galli and Mr. and Mrs. Pablo Casals.

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PAINTING PICTURES AS DANCER'S AIM

Music Inspiration for Visions
Realized in Dance, Says
Elizabeth Rothe

"THE beauty and charm of dancing should be in the soul first, but not in the soul alone. Perfect dancing is the union of the two requisites, the soul and the feet."

The speaker was Elizabeth Rothe, the young teacher of esthetic dancing, who stole a bit of time the other day between lessons in her New York studio to tell of her art and the modern interpretation of it.

"There are no new steps in dancing. They are already at the dancer's command, each having its individual name and its suitability to the music. But there can always be new and original grouping. The day of the complete reign of the toe dancer is past. There is a tendency in every form of art today to get to the best and highest, keeping uppermost the human side. Now the art of the Italian ballet school is too stiff, not supple enough. It is too mechanically perfect, especially the toe-dancing. To me that is one extreme, while the other is the revival of the pure Greek form.

"Standing for many moments with the arms uplifted is not dancing. To our modern eyes it is a form of posing. Surely, posing is a part of dancing, but it is not the part which holds the direct attention. A picture should be painted for the spectator, painted through the medium of the feet. The picture in the mind of the artist should come from an inspiration given by the music. And, although the steps are known, the dance itself should never become worn, for the inspired picture is always re-created by the imagination, fresh and luminous.

Magic of the Beautiful

"Try yourself, this simple little example. Raise your arms upward, and think of something beautiful—a red rose, or let a beautiful phrase of music drift through your mind. What is the result? See, your pose changes, becomes more graceful—and don't you feel a little thrill?"

"Along this line are my ideas for taking musical compositions which have never before been used for dancing. After hearing them, and receiving the mental picture, the inspiration, I work out my dance. I wish that I had the gift for writing on paper the pictures I see when hearing music! Instead, my pupils and I write my ideas with our feet!"

"I felt that I was somewhat daring in placing some of my pupils before the public at the Princess Theater on April



Elizabeth Rothe, Prominent Teacher of
Esthetic Dancing

26, because they had not studied for a long time, that is, not for years. But they have the right understanding and execute my ideas accordingly. I am very pleased with them when I think of the marvelous work done in the foreign ballet schools, which is a result of fifteen or eighteen years of study!

Demand for Realism

"In our way of dancing, with the imaginative picture (which includes the dramatic action) and the knowledge of the steps, it is a simple thing to originate a dance within a mere half-hour before performing it. The dramatic side today is more necessary than ever before. We must have realism.

"A dance may be originated from the motion of a child in the nursery, or from the unconscious pose of a young girl leaning against a wall. These, refined down, in the execution of the action, afford a wealth of material for the creative artist."

At her recital Miss Rothe interpreted Beethoven's minuet for violin, calling her dance "The Masque," and wearing the costumes of the court of Louis Quinze. She also danced Tchaikovsky's "Barcarolle," naming her dance to this piano number "The Czarina."

AVERY STROKOSCH.

Lynn Recital of Songs and Piano Music

LYNN, MASS., April 17.—Raymond Havens, pianist, assisted by Leila Holterhoff, soprano, with Mary Wells Capewell as accompanist, gave a recital Tuesday in the Women's Club House. Mr. Havens, who earlier this season revealed his maturing talents in his Boston recital,

played numbers by Brahms, Beethoven, Liszt, Debussy and Chopin. Miss Holterhoff sang most artistically the "Depuis Le Jour" aria from Charpentier's "Louise," and a group of German and English songs. Miss Halterhoff shared with Mr. Havens the hearty applause of an enthusiastic audience.

George W. Reardon's Long Island Chorus Sings Well

LOCUST VALLEY, L. I., April 23.—The concert given by the Choral Club, George Warren Reardon, conductor, at Friends' Academy last evening was an admirable presentation of an interesting program. Under Mr. Reardon's direction the chorus sang works by Strauss, Sydenham, Tate and Cowen. There were also numbers by Offenbach and Hadley for the section of women's voices. All these were sung with good quality of tone. Mr. Reardon also appeared as soloist, singing Secchi's "Lunghi del caro bene," Handel's "Hear Me Ye Winds and Waves" and songs by Kramer, Strauss, Damrosch, Morgan, Buck and White, which he delivered splendidly, winning repeated recalls. Ward C. Lewis acted as accompanist in a praiseworthy manner and also won favor in a Leschetizky Mazurka in E Flat. The concert was so successful that it was decided to repeat it at the club house on April 28.

Robert Braun with Philadelphia Orchestra

On Wednesday, May 5, Robert Braun will be heard as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, in Liapounow's brilliant "Rhapsodie" with orchestral accompani-

ment. Mr. Braun has appeared recently in concert with Helen Ware, violinist, and Frederic Martin, basso, with more than usual success. On Monday, April 26, he played a joint recital with Gertrude Rennyson in Wilkes-Barre, Pa., and will be heard in Atlantic City together with Gertrude Rennyson and Ralph Osborne on May 9. Besides his work as a solo artist, Mr. Braun has attracted much attention as accompanist and his ability in ensemble work was evidenced at a recent appearance in the Kreutzer Sonata with Frederic Hahn. During the season 1915-1916 he will be under the management of Harry B. Rennyson.

FOR "SIEGFRIED" AT HARVARD

Huge Stage and Sounding Boards Being
Erected at the Stadium

For the production of Wagner's "Siegfried," on Friday evening, June 4, in the stadium of Harvard University, at Cambridge, it has been found necessary to eliminate ten sections of seats in order to build the great stage on which the production will be given. The dimensions of this stage are 150 feet by 75, with an orchestra pit, 85 feet by 20 feet wide, and a proscenium opening of 100 feet.

The most intricate work in arranging this production has been the building of the huge sounding boards. The large one will cover the entire front of the stage and will be twenty feet deep, with an extension of five feet over the apron of the stage. A smaller one will be over the orchestra from the Metropolitan Opera House, which will be augmented to 120 musicians. The stage elevation will be six and one-half feet, and the boxes which will be erected in front of the stage will have a grade of six feet from the front row to the last.

Loomis Taylor, the stage director of German opera at the Metropolitan, and Samuel Kronberg have in charge the construction work, and especially the supervision of the sounding boards. As already announced, the members of the cast will be present or former members of the Metropolitan company, including Mme. Gadske, Mme. Schumann-Heink, Johannes Sembach, Albert Reiss, Clarence Whitehill, Otto Goritz and Basil Ruysdael. The conductor will be Alfred Hertz.

MUSIC SOCIETY'S SOIRÉE

Ruth Markell and Oliver Denton Give
Attractive Program

The Fifth Soirée Musicale of the Modern Music Society took place on Tuesday, April 13, at the Chatsworth, New York, the artists of the occasion being Ruth Markell, mezzo-soprano, and Oliver Denton, pianist. The program was as follows:

Rameau, Gavotte and Variations; Max Reger, "Wiegenlied," "Traum durch die Dämmerung," "Mein Schätzlein"; Agnes Schlemann, ballade for pianoforte (new); Johannes Brahms, Intermezzo in E flat, Op. 117 No. 1, Rhapsody in E flat, Op. 119 No. 4; Richard Strauss, "Du meines Herzens Kronelein," "Die Nacht"; Johannes Brahms, "Feld- einsamkeit," "Sonntag"; Franz Liszt, "Sonetto 104 del Petrarca," "Légende No. 2."

Miss Markell, who was a pupil of Mme. Lilli Lehmann in Germany and of Herbert Witherspoon in New York, sang with fine artistic understanding and displayed vocal powers of rather an unusually refined quality. The Reger songs, which are rarely heard, but quite unjustly so, were especially appreciated. Mr. Denton is a pianist of splendid technical equipment and as an interpreter of Brahms he ranks with some of our best known concert artists. Since all his successes were won in Germany and Switzerland he is less known here than he should be, though a native of America.

Dr. Wolle Resumes Charge of Bach Festival Rehearsals

SOUTH BETHLEHEM, PA., April 22.—Following a Winter of rehearsals in the chapel of the Moravian Seminary and College for Women in Bethlehem, the Bach Choir of the Bethlehems will practise on Sunday afternoon in Packer Memorial Church, Lehigh University, where the tenth Bach Festival is to be held on May 28 and 29. Dr. J. Fred Wolle, conductor, who has been ill for several weeks, has entirely recovered and is in charge of all rehearsals. Time and attention are being placed principally upon the first day's program, the "St. John Passion," which the choir is to sing this year for the first time. The work for the second day is the Mass in B Minor, which will be rendered for the eighth time in the Bethlehems.

CLIMAX OF RICHMOND ORCHESTRAL SEASON

Local Artists Applauded as
Soloists in Final Concert of
the Philharmonic

RICHMOND, VA., April 23.—Before a numerous and representative audience, the Richmond Philharmonic Orchestra, W. Henry Baker, conductor, assisted by Agnes May, soprano; Blanche Kidd, contralto; Anita Kirkwood, pianist, and Fred R. Dapprich, violinist, closed a very successful season in the City Auditorium last night. This organization has been doing a fine work for better music in the city as well as in encouraging local talent, and its programs, under the guidance of Mr. Baker, have been kept upon a high plane. Last night's program follows:

Overture, "William Tell," Rossini; Pizzicato Polka and Valse Lente, Delibes; "Le Printemps me Grise," Luckstone, and "Down in the Forest," Ronald, Agnes May; Violin Solo, "June Zephyr" (new) Baker, accompaniment for piano and muted strings, Fred R. Dapprich; Piano Concerto, G Minor, Saint-Saëns, Anita Kirkwood; Songs, "Lullaby," Brahms, and "Hindoo Songs," Bemberg, Blanche Kidd; Scherzo from Third Symphony, Beethoven; Valse, "Nights of Gladness," Aucliffe.

Miss May, a native of this city, was entirely new to our concertgoers. She instantly proved her worth in the song of her teacher, Isadore Luckstone, "Le Printemps me Grise," displaying a brilliant voice of excellent quality and an adequate technical equipment. Ronald's "Down in the Forest" was equally effective, although a clearer enunciation would have been acceptable. Miss Kirkwood, in the Saint-Saëns Concerto, gave a clear, concise performance, disclosing technical grasp and fine singing tone.

Miss Kidd, a pupil of Mr. Baker, has a fine stage presence and, with good vocal training, will make her mark. Another artist whose appearance had been looked forward to with interest was Mr. Dapprich, the concertmaster of the orchestra, who chose to bring to light a new and delightful composition by Mr. Baker. "June Zephyrs" served a double purpose in that it made many admirers for the performer and gave another view of this versatile composer's art. As to the orchestra's work it is a pleasure to note the marked improvement evident from year to year. A re-enforcement of the string and brass sections might be wished for.

During an intermission Alvin M. Smith, music critic of the *Evening Leader*, made a short address, reviewing the fine work of the organization, its scope and future needs and ambitions.

G. W. J., Jr.

Sorrentino on Southern Tour

Umberto Sorrentino, the Italian tenor, appeared on April 22 at the Comedy Theater, New York, in a program arranged under the patronage of Mayor Mitchel and Cardinal Farley. Mr. Sorrentino was heard in the first act of "Cavalleria Rusticana," in which he sang with warmth and fervor and was given an ovation at the close. At the conclusion of the performance Mr. Sorrentino was approached by a manager, who immediately engaged him for a tour in the South. He left New York on Tuesday, sang in Greensboro, N. C., on April 30, followed by appearances in Asheville, Raleigh and Charlotte.



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Photo by Mishkin

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Pupils of Jessie G. Fenner, the New York voice teacher, were heard in recital on the afternoon of April 24, in the Country Life Permanent Exposition Hall in the Grand Central Terminal. The participants were J. Adele Puster, Bessie Wolvert, Julianne Hermann, Mrs. Isobel Klemmer, Catherine F. Brown, Mabel F. Fowks and Mrs. Marie Zayonchkowski, and they gave the following interesting program in a most finished manner:

"Depuis le Jour," Charpentier; "The World in June," Spross; "L'Esclave," Lalo; "Cradle Song," Vannah; "Una Voce poco fa," Rosini; "Il regardait mon bouquet," Monsigny; "June," Rummel; "Sylvain," Sinding; "Je dis que rien ne m'épouvante," Bizet; "Primrose Dell," Spross; "How many Dreams," Sinding; "The Dance," Chadwick; "L'Eté," Chaminade; "Do Stowika" (Polish Folk Song), Zarzyski.

The work throughout this program was of a high order. The accompaniments were played by Maurice Lafarge in his usual artistic manner.

Charlotte Jaecle, a piano pupil of Gustav L. Becker, added to the pleasure of the afternoon by the playing of "To Spring," Op. 25 No. 7, by Graham P. Moore; "Norwegian Fantastic Piece," Op. 4, by Halfdan Cleve, some preludes by Chopin and an étude by Godard.

Ten singers from the studios of J. Massell gave a recital in the Wanamaker Auditorium on April 23. A short but well made program was given. Helen Heineman, soprano, was the assisting artist. Her concluding number was Concert Director Russell's "The Sacred Fire." Mrs. E. Roth, Margaret Potter, Flora Goldsmith, Frances Sonin, Mrs. Margaret Horton, Mrs. Mary Kennedy, Mrs. Lee de Forest and Malvine Banko were the singers. Miss Heineman collaborated with Miss Horton in duets by Tchaikowsky and Mendelssohn. The audience was large and very cordially disposed.

Harriette Brower and Bertha Fargau were "at home" to their musical friends on Monday afternoon of last week. Among the musicians present were Mme. Busoni, Marion Bauer, Mr. and Mrs. Gardner Lamson, Wager Swayne, Mr. and Mrs. A. K. Virgil, Désédir Josef Vecsei, John Palmer, Sig. Giacquinto, Walter Bogert, Mrs. Harrison Irvine, Mrs. L. W. Field and others. Miss Mikover, a young artist, who has been with Wager Swayne in Paris for several years, and who will be heard in concert here next season, played a Melody by Dal. Young, Chopin's Etude in G Flat and Moszkowski's Spanish Caprice with great brilliancy and artistic effect. Miss Myrtle Stitt sang charmingly Jensen's Waldes Gespräch and "Sterne mit dem gold'nen Füsschen," by Graben-Hoffmann. John Palmer greatly pleased the guests with his clever pianologues and humorous monologues.

The Recital Hall at the American Institute of Applied Music was crowded on April 19 for the concert of chamber music given by Henry Schradieck, violinist; George Raudenbush, violinist and violist; Gustav Hornberger, cellist; Elsie Lambe, pianist, and Annabella Wood, pianist. Mr. Raudenbush and his teacher, Mr. Schradieck, played Spohr's melodious "Duo for Two Violins," following which Miss Wood and Mr. Schradieck collaborated in the Franck violin sonata. The Brahms G Minor Piano Quartet, Opus 25, completed this finely made program. Mr. Hornberger was the other member of the faculty represented at this concert.

Two attractive programs were participated in by pupils of the Granberry Piano School, G. F. Granberry, director, recently. On April 24, at Carnegie Chamber Music Hall the soloists were the Misses Boyd, Callahan, Dondero, Jeffrey, Johnson, Millard, Oliver, Emmets, Pfaly, Coreoran, Arnold, Bacon, Curtis, Lamb, Henderson and Acheles, Mrs. Hanson, Robert Ryle and John Wheeler. On April 29 the piano department of Berkeley Institute, Brooklyn, collaborated with Granberry students in a recital. The program was long but carefully varied.

The pupils of the well known singing teacher, Lazar S. Samoiloff, whose studio

is in Carnegie Hall, gave an interesting recital in Hotel Sherry on Sunday, the April 25. The celebrated Russian Capella Quartet, under the management of Lazar S. Samoiloff, took part. The singers of the quartet appeared with great success before the Czar of Russia and before President Wilson in Washington. The singers of the quartet possess excellent voices and have a large repertoire in English, German and Russian songs. The program included some Russian Folk Songs, Russian Capella Quartet; "Ave Maria," Gounod, Miss D. Spinner; aria from "Manon," Puccini, Miss M. R. Illoway; aria from "Gioconda," Ponchielli, Harry Hepner; songs by Schubert, Mrs. A. Lipps; aria from "Carmen," Bizet, Miss N. Vizetelly; Quartet from "Rigoletto," Verdi, the Samoiloff Quartet; aria, "Micaela," "Carmen," Bizet, Miss F. J. Hebron; aria from "Butterfly," Puccini, Miss E. Jacobs; aria from "Tosca," Puccini, Jean Barondess; aria from "I Pescatori di Perle," Bizet, T. L. Allen; songs by Strauss, Mrs. Von Hunerbein; aria from "Traviata," Verdi, Miss Vivian Holt; English Quartets, the Russian Capella Quartet, H. Okun at the piano.

Artist pupils of Ada Soder-Hueck, of the Metropolitan Opera House Building, appeared in recital in Chickering Hall on Friday afternoon, April 16. The singers were Josephine M. Shepard, dramatic soprano, and Elsie B. Lovell, contralto. Miss Lovell was heard with pleasure in Gounod's "Quando a te lieta" from "Faust." Charles Gilbert Spross's "Yesterday and To-day" and "Will o' the Wisp." Joyce's "Little Boy Blue," Brahms's "Sapphische Ode" and Wolf's "Gesang Weyla's," in all of which she displayed the results of careful training combined with natural vocal resource. Miss Shepard's soprano was pleasingly employed in Schumann's "Widmung," Tchaikowsky's "Nur wer die Sehnsucht kennt," Greig's "Ich liebe Dich," the "One Fine Day" from Puccini's "Madama Butterfly," and a group of songs by Thayer, Huntington Woodman and Clough-Leigher. In Campana's "Guarda che bianca luna" the voices of the two gifted singers were joined.

Several advanced pupils of Oscar Saenger took part in the monthly musical tea given Tuesday afternoon, April 20. Sidoni Spero, soprano, sang an aria from "Manon," Moussorgsky's "Hopak Song," and "La Partida," by Alvarez. Margaret Berry Miller, coloratura soprano, and Mae Jennings-Flaven, mezzo-soprano, gave the duet from "Lakmé" and Wheatley's "Twas a Lover and His Lass." The "Garden Scene" from "Faust" was sung under the direction of Jacques Coint, with William J. Falk as accompanist. Helen Newcomb as Marguerite; Frances Bickford Allen, Martha; Alan Haughton, Faust, and Pierre Remington, as Mephistopheles, showed talent in their performance of this scene.

The first of a series of Spring recitals was given at the studios of Walter S. Young in Carnegie Hall, New York, on Saturday afternoon, April 24, by Dr. Ralph Morris, tenor, and Howard J. Gee, bass, assisted by Mrs. Walter S. Young at the piano.

Mr. Gee revealed a resonant bass in Verdi and Mozart airs, songs by Speaks, Reger and Huhn. Dr. Morris's offerings were Handel's "Where'er You Walk" and songs by Cadman, Lehman, Godard, Wells and Coleridge Taylor.

An orchestra of children, trained and conducted by Louis J. Cornu, gave a concert in Aeolian Hall on April 27. All things considered the results were good, the children responding well to the beat of their teacher, who is a violinist and teacher of experience. They played Wagner's "Albumbblatt," a trifle by Paul Henneberg, the "Loreley," paraphrased by Nesvada, "Kammenoi-Ostrow" and the ballet music from "Faust." The soloists were Mrs. Lulu B. Cornu, contralto (who sang the popular "Il est Doux," of Massenet, with accompaniment especially arranged for the occasion by the director) and Evelyn Leavy, an eleven-year-old pianist. The latter played Godard's Second Mazurka. Three

violinists from the orchestra offered solos by Svendsen, Viotti and Ries. Flora C. Basset was the accompanist.

Sternberg School of Music Holds Annual Matinée

PHILADELPHIA, April 26.—The twenty-fifth annual matinee by students of the Sternberg School of Music was given in Witherspoon Hall on Saturday afternoon, when a number of promising young musicians were introduced to an admiring and appreciative audience, and the excellent facilities of this school for developing and training talent in various branches of music were again convincingly demonstrated. Among the interesting features of the program was a demonstration of class instruction on the practice Clavier, on four of these instruments, by Lenore Witzeman, Alice Rossiter, Marie Smith and Julianne Wachtel, with Harry Mayer at the piano, and an expression scale study of Czerny's "Velocity Etude," by Catherine Gillet, Sadie Strunk, Mary H. Barnes and Mabel Meng, with Marie Belt at the piano. Other participants were Nellie Kimball, Mildred Rule, Margaret Riggs, Ethel Freeman, Helen Belt, Helen Rock, Orca Z. Miller, Bessie Strauss, Miriam Snively, Mazie Silver, Florence Wightman, Esther Werner, Lila Rudidill, Sadie Segal, Frances Hannold, John McCusker, Frank Pledge, Bernard Heyl, Harold Gilbert and Edward Goldberg. The Sternberg School, under the direction of Constantin von Sternberg, will reopen for the Fall and Winter on September 13. There will be a Summer term, in all branches, beginning May 24 and ending June 26.

Witek-Malkin Recital in Boston

BOSTON, April 26.—The Witek-Malkin Trio, consisting of Anton Witek, violinist; Mrs. Vita Witek, pianist, and

Joseph Malkin, 'cellist, gave the following program of music yesterday afternoon in the music studios of Mr. and Mrs. Witek: Trio, Op. 65, F Minor, Anton Dvorak; Suite Miniature for Piano and Violin, César Cui, and Trio, Op. 1, No. 3, C Minor, Beethoven. The playing of these expert artists was keenly appreciated by an audience of representative Boston musicians.

W. H. L.

Attractive Program by Elizabeth Rothe and Her Pupils

A matinee of classic and interpretative dances was given by Elizabeth Rothe on Monday afternoon, April 26, at the Princess Theater. Miss Rothe, a splendid exponent of her art, was assisted by her artist pupils, among whom were Esther Berger, Miss Gerbereux and Khyba St. Albans. Miss St. Albans is the daughter of Oscar Saenger, the well known vocal teacher. The dances were charming and unique in that they interpreted music never before used for dancing.

Sidonie Spero, soprano, sang an aria from "Dinorah" of Meyerbeer and a group of songs which included Moussorgsky's Russian "Hopak" song. Max Liebling was at the piano and a string quartet, under the direction of Michel Bernstein, supplied the accompaniments.

A. S.

Transcontinental Tour for Damrosch Orchestra and Hofmann Next Year

It was announced last week that the New York Symphony Orchestra, under Walter Damrosch, would make a transcontinental tour beginning March 15, 1916, with Josef Hofmann as soloist. The tour, which will take in most of the principal cities between the two coasts, will last two months, and seventy concerts are scheduled.

Mme. Anita RIO'S Triumph

At Boston's Handel & Haydn Centennial Festival, April 14-15

VOICE AND ART MORE GLORIOUS since her return from OPERATIC SUCCESSES in EUROPE

EXTRACTS FROM BOSTON PAPERS:

The Widow's nature, too, was eloquently revealed in song by Mme. Rio. Her appeal to the prophet was touching, dramatic. Not merely the complaint of the average oratorio singer, vocally well disposed. Later, the Aria, "Hear Ye, Israel," provided the singer with additional opportunities to display the skill and melting beauties of her voice.—Philip Hale, Critic of the "Boston Herald."

"ARTIST'S NIGHT," APRIL 14TH.
Mme. Anita Rio's returning for the first time in many years to Boston, after her long residence in Europe, was of much interest. Her voice is still warm, bright, and colorful. She retains her old ardor of appeal, alike in the suave or the ornate measures of Mozart, or in the Italian "Folk Tune" mimed as well as sung. "She wins her Audience."—Louis Elson, Critic of the "Boston Transcript."

There was much interest in the reappearance of Anita Rio, who has not sung in this city since her brilliant appearances here ten years ago. Then Mme. Rio had just come into her own. She was, and is, an admirable musician, an interpreter of rare intelligence and skill, and she has a voice that is sensuous in its quality, and capable of expressing many emotions. Mme. Rio sang as an encore an Italian Street Song, Recalled a third time, she repeated the last verse of this song. Her return to America is a welcome event. So far as the years go, she is now "at the zenith of her powers, and she has not lost the qualities which endeared her to the public earlier in her career."—Olin Downes, Critic of the "Boston Post."

Mme. Rio's sojourn in Italy has preserved well both her spirits and her voice. Possessing in good measure that quality called temperament, she imparts electrical magnetism to her singing, which last night was reflected upon the faces of the chorus, as it doubtless was of those who sat in front of her. The voice, always a beautiful one, is still capable of large dramatic expression, and does not find the style of Mozart, either in sustained line or florid passages, of insuperable difficulty. Mme. Rio will have a part to-night in "Elijah," in which she excels.—The "Boston Globe."

"SINGER OF SPLENDID FEELING."
Mme. Rio sang her part in the "Elijah" with splendid dramatic feeling and intelligence. She possesses a voice of crystalline purity, which she uses with a flowing freedom, at once satisfying and effective. Her rendition of "Hear Ye, Israel," was sung with a tone bell-like in its clearness and accuracy.—K. C. B., Critic of the "Boston Advertiser"

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ANNA CASE

scores a tremendous success, as Soloist with the Orpheus Club of Philadelphia, at the Academy of Music on Saturday, April 24th

Public Ledger—Philadelphia, Sunday, April 25th, 1915:—

"The soloist was Miss Anna Case, of the Metropolitan Opera Company, and to say that she carried all before her is putting it mildly. After her final announced number, having then sung eight times including encores, she was encored four times more. Among the best-liked of her offerings were Chopin's "Lithuanian Song," Kjerulf's "Synnove's Song," Rimsky-Korsakow's "Song of India" and the two ballads by Charles G. Spross, the noted song writer, who himself furnished the spirited accompaniments. Her tones are remarkably pure and true of intonation, and she revealed herself a past-mistress of pathos in the weird, wailing refrain of the Kjerulf song and the plaintive cadence of the Chopin lyric. She was one of the most successful soloists the club has had."

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WILHELM AUGSTEIN TO REMAIN IN AMERICA



—Photo by Albin.

Wilhelm Augstein, the New York Vocal Teacher, and Mme. Alberta Carina in Their Studio in the Metropolitan Opera House Building

WILHELM AUGSTEIN, the young vocal teacher and exponent of the method of the late Frank King Clark, has met with such gratifying success during his first season in America that he has decided to make New York his permanent abode.

Mr. Augstein arrived in America last Fall and opened a studio in the Metropolitan Opera House Building, New York. Before coming to this country he taught in Berlin, Germany, where he was considered one of the most successful of the younger vocal teachers. He had a large class of pupils, mainly professional students, among whom were several of the leading German opera and concert singers. Mr. Augstein achieved splendid results in restoring voices that had been injured by bad training, and a number of endorsements of former pupils testified to his success in this work, among others being that of Hans Scheuermann, tenor of the Opera House at Coblenz. His work was also highly endorsed by the late Frank King Clark.

Already Mr. Augstein has succeeded in establishing his name among leading New York vocal teachers. In spite of the generally unfavorable conditions, his first season in this country has been encouraging to a degree far beyond his expectations. He has, therefore, decided to continue in New York, and will not return to Berlin, his former teaching field.

Mr. Augstein's present class of pupils comprises several well-known American concert and opera singers.

Also connected with the Augstein Studios is Mme. Alberta Carina, the well-known opera and concert singer, for the past six years the leading soprano of the opera houses of Berlin, Brussels, Amsterdam and Elberfeld. Mme. Carina, who has won a reputation as an actress, is in charge of the dramatic work and makes a specialty of French stage deportment. She is also teaching the essentials of style and musical tradition, of which she has made special studies.

Gabrilowitsch Scores With Boston Symphony

Bureau of Musical America,
No. 120 Boylston Street,
Boston, April 26, 1915.

EXCEPTIONAL interest attached to the Boston Symphony concerts of last week. The orchestral music was MacDowell's "Indian Suite," Debussy's "Afternoon of a Faun" and Noskowski's symphonic poem, "The Steppe." Ossip Gabrilowitsch gave memorable performances of Mozart's Piano Concerto in D Minor and Weber's Konzertstück, more familiar to audiences of a generation ago than of to-day. Few pianists would have undertaken to perform two such works and still fewer would have had Mr. Ga-

brilowitsch's success. He is, indeed, nearing the maturity of his powers, and for this writer there is no more satisfying pianist now before the public.

On Saturday evening, Mrs. Edward MacDowell was an absorbed listener to the "Indian Suite," and this was the more fitting, for no conductor in Boston, since the days of Emil Pauer, to whom the suite is dedicated, has understood the music as Dr. Muck understands it.

Not less admirable was Dr. Muck's interpretation of Debussy's music, of which every bar is packed with the sort of genius that marks an epoch. Dr. Muck conducted this piece for the first time anywhere. You would have thought that he had carried the music in his heart until it was part of himself. He has given few finer performances of modern music by any composer. O. D.

BOSTON, April 19.—At the Boston Symphony concerts of last week, Sylvain Noack, second concertmaster of the orchestra, was soloist. He played three movements of Lalo's "Symphonie Espagnole." The orchestral music consisted of Chabrier's Overture to "Gwendoline," the "Intermezzi Goldoniani" of Enrico Bossi, and a Haydn Symphony in G Major.

Chabrier's Overture made a strong impression, thanks partly to Dr. Muck's masterly treatment of the work, and also to the fury and the dramatic power of the music. With all its shortcomings, the overture is replete with genius, and if there lived an American composer capable of rivaling its first twenty measures, American music drama of the right sort would long since have appeared.

Mr. Noack gave a delightful performance of Lalo's music, a performance which was authoritative, yet refined as the composition itself, which displayed a polished and very artistic technique, and in interpretation a restraint and good taste imperative for the just representation of the composer, but seldom encountered in these days.

Bossi's pieces are charming. The eighteenth century idiom is not imitated so much as the eighteenth century spirit is worthily revived. The music offers the student a model of good writing for strings, and it was cordially received. Bossi is a legitimate descendant of Scarlatti and other composers of his land. O. D.

LYDIA LOCKE CHARMS BROOKLYN AS "MARGUERITE"



Mishkin Photo.

Lydia Locke, Soprano, as "Marguerite"

At the second Aborn performance of "Faust" in the Brooklyn Academy of Music on Tuesday evening of last week the rôle of *Marguerite* fell to Lydia Locke. Miss Locke's operatic work has been confined for the most part to appearances in London, and her present performance marked her first American impersonation of this particular character. Her success was unquestionable. She presented a very beautiful *Marguerite* and, in addition to beguiling the eye with her visible blandishments, charmed the ear with a deliciously limpid voice and by an alternately brilliant and tender delivery of her principal numbers. Moreover, she suggests most felicitously the chaste charm and maidenly purity of the unhappy heroine. At the close of the third act, great masses of flowers were carried upon the stage to her while a part of the audience vented its sentiment in fervent bravos. Her studies have been carried on since last Fall under Frederick H. Haywood.

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NEW CHORUS AND QUARTET APPEAR IN CHICAGO

Teachers' Organization Presents Long and Varied Program with Noteworthy Success—Kortschak String Quartet Reveals Remarkable Ensemble in Its Introductory Performance—Novelties Numerous in Concerts of the Week—Chicago Orchestra Closes Its Twenty-fourth Season

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, April 26, 1915.

LOCAL choral organizations and resident musicians occupied the stages of the various concert halls during the last week, and in several instances brought forth music of more than ordinary interest.

While the Chicago Symphony Orchestra, which closed its twenty-fourth season with its concerts of last Friday and Saturday, did not present any new works on this last program, the Chicago Sunday Evening Club Choir, which was heard in its annual public concert last Thursday evening, and the Chicago Teachers' Chorus, last Tuesday evening, both produced several choral numbers which were new to Chicago.

Most important were the Humperdinck "Pilgrimage to Kevlaar," the "Prologue and Finale," by Bossi, in which the Sunday Evening Club chorus was heard with orchestra and several soloists assisting, and the performance by the Teachers' Chorus of Bemberg's unfamiliar cantata, "The Death of Joan of Arc."

Of chamber music, which has not been heard in recent years, the two most notable compositions offered were the César Franck Quartet, played by the lately organized Kortschak String Quartet, and the Vincent d'Indy Sonata in C Major, for piano and violin, played by Leo Sowerby and Herman Felber, Jr.

Recitals of lesser prominence were given by Ruth Kaufman, a young pianist who was heard at the Chicago Little Theater last Monday evening in a program which contained the Beethoven Sonata, Op. 31, No. 2; a Nocturne, Etude and Scherzo, by Chopin; short pieces by MacDowell, Sibelius and Rachmaninoff, and two of Liszt's compositions. Miss Kaufman disclosed a good command of dynamics, a technical equipment of meritorious dimensions and musical taste. She was somewhat remiss in her interpretative and technical readings of the Chopin Etude and Scherzo, though her performance of the same composer's Nocturne was poetic and won her a burst of applause. She gave evidence throughout her recital that she had been well taught and that, with further study, she would achieve distinction.

First Concert of Teachers' Chorus

The Chicago Teachers' Chorus gave a long and varied program at Orchestra Hall under the direction of O. E. Robinson. About 100 women's voices were heard in a number of part songs by various American composers, including works by Walter Damrosch, Arthur Foote, Coleridge-Taylor and Adolf Weidig.

It was the first annual concert of this organization and the members evinced in their singing a tone of more than ordinary finish, a precise accentuation and good phrasing. The sopranos somewhat overpowered the other voices.

The principal soloist of the evening was Luella Chilson Ohrman, the American soprano, who in the Polonaise from "Mignon" made a pronounced success, singing with great vocal flexibility, pure intonation and fine musical taste. She interpolated a very difficult cadenza which she performed with much skill. Later she sang the solo part in the Bemberg cantata with admirable art.

Edward Clarke, baritone, presented a group of songs and also sang the solo of a Serenade by Stevenson, and Mary M. Farrell and Laura D. Earnist, both sopranos, also assisted as soloists.

An orchestra composed of twenty-two members of the Chicago Symphony Orchestra, under the able direction of Wal-fried Singer, played the accompaniments in several other numbers.

In the sonata recital given by Leo Sowerby, the young pianist-composer, and Hermann Felber, Jr., violinist, last Tuesday evening at Central Music Hall, the d'Indy sonata stood forth prominently. Both young players entered into the spirit of this modern piece, showing not alone virtuosity in its performance but also aptness in reproducing its imaginative and poetic character. It had not been heard here since it was given seven or eight years ago by Ernesto Consolo and Hugo Heermann. The other numbers on this program were the Bach

Sonata in A Major, excellently played, and the Schumann Sonata, Op. 105.

New String Quartet

Wednesday evening brought to notice the first chamber music concert of the Kortschak String Quartet, composed of Hugo Kortschak, first violin; Hermann Felber, Jr., second violin; George Dasch, viola, and Emmeran Stoeber, cello. Interest centered largely in their performance of the César Franck Quartet in D Minor, which ranks among the greatest of this French master's works. Only four musicians possessed of refined musical feeling could give the Quartet with that perfection of ensemble which the Kortschak players brought to it. They also made a fine impression in the Haydn Quartet in D Minor.

Ruth Ray, a youthful violinist, displayed estimable qualities in her recital last Wednesday evening at Central Music Hall. She disclosed technical facility, a tone of fine quality and high interpretative standards. Edward Collins presided at the piano and aided the recitalist considerably.

The Sunday Evening Club Choir, a chorus which numbers 150 singers, was heard in an interesting concert at Orchestra Hall Thursday evening, under the direction of O. Gordon Erickson. A number of unfamiliar choral pieces were presented, including two part songs by Cui and Bantock; a double chorus with orchestra, "Praise Him Upon the Loud Cymbals," by Saint-Saëns; the "Blessed Damsel," cantata by Debussy, for women's voices, soli and orchestra; the Humperdinck "Pilgrimage to Kevlaar" and selections from Bossi's setting of "Paradise Lost."

In the above works the chorus sang with good volume, admirable ensemble and praiseworthy phrasing. There was a slight slip in intonation in the Bantock, a *cappella* piece, "The World Is Too Much with Us." It is a difficult number, in ultra-modern harmonic garb, and the unusual intervals and altered chords gave the chorus some trouble.

Assisting the chorus were fifty members of the Chicago Symphony Orchestra and John B. Miller, tenor; Mabel Sharp Herdian, soprano; Rose Lutiger Gannon, contralto, and Gustaf Holmquist, basso, as soloists.

The Debussy and the Humperdinck compositions, while totally different in harmonic structure and poetic feeling, made the most favorable impression. In the former, Mmes. Herdian and Gannon did some excellent singing, and in the latter Mrs. Gannon again and Mr. Miller were heard to good advantage.

In the Bossi piece, which is written on a larger musical scale than any of the other works, the entire quartet of soloists, including Mr. Holmquist, took part effectively. Mr. Erickson showed ability as a conductor. Edgar A. Nelson and Mrs. Katharine Howard-Ward supplied the organ parts.

Final Symphony Concerts

The last program of its present season was given Friday afternoon by the Chicago Symphony Orchestra, under the direction of Frederick Stock, at Orchestra Hall. It was one of the most brilliant performances of the year.

Mr. Stock, conducting the entire concert without a score, gave to the interpretation of Tchaikowsky's "Pathetic" Symphony, which occupied the place of honor on the program, a highly subjective, human reading. Goldmark's Overture, "In Springtime," Beethoven's Overture to "Fidelio," the "Leonore" No. 3, and "The Ride of the Valkyries" from "Die Walküre," the Death Music of Siegfried from "Die Götterdämmerung" and the "Tannhäuser" Overture, by Wagner, made up the rest of the concert.

At its conclusion the audience recalled Mr. Stock several times, and the orchestra gave him a complimentary "Tusch."

On her way to the Panama-Pacific Exposition, Anna Pavlova, the popular Russian dancer, her entire company and orchestra, stopped off for one matinée performance in Chicago, Sunday. The audience comfortably filled the Auditorium.

Vocal-Violin Recital

Zetta Gay Whitson, violinist, and Edwin D. Martin, baritone, both Chicago artists, gave a joint recital at the Illinois Theater yesterday afternoon, the final event of the season, under the direction of F. Wight Neumann. Miss Whitson, in Cecil Burleigh's "The Ascen-

sion Sonata," in the "Fantasiestueck," by Hugo Kaun, given for the first time in Chicago, and in the *Andante* from the "Spanish Symphony," by Lalo, and the "Tambourin Chinois," by Kreisler, disclosed a pleasant talent. Mr. Martin, a baritone with an excellently developed voice, of refined quality and of wide range, displayed musical taste and vocal skill in the air "Eri tu" from Verdi's "Masked Ball," and the "Air d'Azael" from "L'Enfant Prodigue," by Debussy. His understanding of the romantic German song is comprehensive and he sang *Lieder* by Strauss and Weingartner with interpretative insight. He also sang songs by Carpenter, Myers and Homer. Mr. Martin received most of his training from Adolf Muhlmann, the distinguished operatic baritone and teacher.

Laurence Doering proved to be a proficient accompanist.

The Chicago Musical College Chorus, under the direction of Edouardo Sacer-

dote, presented at the Ziegfeld Theater, last Saturday morning, Pergolesi's "Stabat Mater" and Debussy's "The Blessed Damsel." The solos were particularly well sung by Mrs. John C. Taylor, Rose Fallon, Floy LaPage and Beryl Brown.

Thyra Ruhland, pianist, and Klea Orschel, soprano, gave a joint recital at Thurbur Hall Sunday afternoon and made a good impression in piano and vocal numbers.

Prize for Violinist

At the Lakeview Woman's Club, at Martine's Hall, last Thursday, the prize of \$100 in tuition for violin playing was won by Abe Sopkin, fifteen years old. He played the "Spanish Symphony," by Lalo, and the first Sonata by Bach, for violin alone. There were eight competitors.

At the annual business meeting of the Amateur Musical Club the following officers were elected for the season of 1915-16: President, Mrs. Rosseter G. Cole; first vice-president, Mrs. George W. Dixon; second vice-president, Mrs. C. A. Whyland; directors, Mrs. George E. Shipman, Mrs. Frank M. Smith, Tina Mae Haines, Agnes Lapham, Mrs. Alexander Rietz, Mrs. Edna M. Trego, Lois Adler, Mrs. John M. Smulski, Alice F. Merrill, Mrs. Lillian White Freyn and Mrs. Hyde Wallace Perce.

MAURICE ROSENFELD.

BROAD DIVERSITY IN WASHINGTON'S MUSIC

Multiplicity of Programs for Public in Capital City of Nation

WASHINGTON, D. C., April 26.—Under the auspices of the Friday Morning Music Club Flora McGill Keefer gave a delightful song recital at the Raleigh ballroom. Her selections consisted of a group of Brahms numbers, "The Song of the Shirt" and "Ferry Me Across" (Homer), "Love in a Cottage" (Ganz), "Ballynure Ballad" (old Irish) and "Spring Song" from the opera of "Natomia" (Herbert). The artist was assisted by the chorus of the club, whose chief offering was the cantata "Zorah" (F. C. Bornschein). Under the direction of Heinrich Hammer the chorus brought out the beautiful coloring and the depth of spirit of "Zorah" in keeping with the composer's intention. The other contributions by the club were two selections by Edward Elgar and "Morning Glory" by Ernest Lent, a local composer, and dedicated to the Friday Morning Club.

Alys Bentley, of the School of Ethical Culture of New York presented at the Columbia Theater a program of rhythmic interpretation of musical compositions by her pupils in Washington. Clad in Greek costumes, bare-footed and free of movement, these students gave a most extraordinary exhibition of grace and the poetry of motion. The musical accompaniment was under the direction of Sol. Minster, with Edith Athey at the piano.

The Music Study Club, the most serious music society among the younger musicians, was delightfully entertained by a recital by Frank Norris Jones, pianist, at the residence of Flora A. Kampfe. The program was varied in period and in composition and offered a broad scope for Mr. Jones' technical and interpretative abilities.

Under the auspices of the Gaelic Society at the Comstock studio, Agnes Whelan, soprano, gave a number of Irish songs in a charming manner and Mrs. William T. Reed, contralto, offered an equally attractive group of Welsh songs. Jennie Glennon, musical director of the society, ably accompanied the two artists.

At the recent musicale presented by the Washington Saengerbund, the organization gave several choruses under the direction of Armand Gumprecht. The assisting soloists were Norman Daly, pianist; Arturo de Marco, mandolinist; Newton T. Hammer, tenor; Fritz Mueller, cellist; Helen Donohue Deyo, soprano, and Harry Stephan, Lee Sanford, Siegfried Scharbau and George O. Frey in string quartet.

The Friday Morning Music Club offered an all-American program at its recent gathering, which was as follows: "Two Preludes" (Henry Holden Huss), "Confluencia" (Edgar Stillman Kelley), and "Joy of Autumn" (MacDowell), piano solos by Clarine McCarty; "Awake, 'Tis Dawn" (Annie Hawley), "Even-song" (William Spencer Johnson), "May Morning" (Charles Fonteyn Manney), and "My Lover, He Comes on the Skee" (H. Clough Leichter), songs by Christine Church; "Keltic Sonata" (MacDowell)

piano solo by Virginia Bestor; "Swing Song" (Ether Barnes), and "Maerchen" (George Benniston), violin solos by Ruth Bronson; "Unmindful of the Roses" (Schneider), "Oh, Love but a Day" (Protheroe), "Arcadie" (Woodman) and "For You Alone" (Geehl), songs by Adrienne Kirkman Wentz. The program served to bring before the public some comparatively new worthy compositions by Americans.

Under the auspices of John Lambert Walker, director of the choir of Vermont Avenue Christian Church, the Mururgia Quartet gave a concert which was artistic and entertaining in its solo and ensemble numbers. Those who compose the quartet are Helen Donohue Deyo, soprano; Mrs. William T. Reed, contralto; Richard P. Backing, tenor, and Edwin Callow, basso. Harry W. Howard is the accompanist and director. Louis A. Potter, Jr., pianist, was the assisting artist.

Under the direction of Sydney Lloyd Wrightson with Harvey Murray at the organ, the Church of the Covenant offers exceptional musical programs on Sunday afternoons and evenings. The numbers include solos and ensemble numbers and choruses by one hundred voices; the soloists include Helen Donohue Deyo, Richard P. Backing, Beulah Harper, Charles Trowbridge Tittmann and Mrs. Downs. Mr. Wrightson has done much towards popularizing the song service in Washington, and especially those under his direction.

St. Anthony's boys' choir was given its first public hearing recently under the direction of George Herbert Wells, and proved that these young aspirants of the voice will be able to become a figure in Washington musical circles with earnest application. Those who assisted on the program were H. Alvin Lake, Mrs. W. G. Wilmarth, Mrs. Armand Gumprecht, Paul A. Hines, S. Theodore Howard, Frederic G. Tansill, Paul Ramsdall and Mrs. Edith M. Brosius. Mr. Wells was the accompanist.

"The Mass of the Immaculate Conception," by Dr. Abel Gabert, who occupies the chair of music at the Catholic University, was given a most elaborate rendition under the direction of its composer at the recent silver jubilee celebration of that institution. W. H.

MR. FALK IN JACKSONVILLE

Violinist Capably Assisted by Miss Read and Miss Rowe in Florida

JACKSONVILLE, FLA., April 25.—A splendid recital was that given in the Congregational Church on April 20 by Julius Falk, the violinist, assisted by Mrs. Helen Brown Read, soprano, and Millicent Rowe, reader. Mr. Falk impressed his auditors with his warm tone and fluent technique, which were revealed in the Mendelssohn Concerto, a group of old works arranged by Kreisler and several shorter numbers. He was called upon for numerous extras.

Mrs. Read maintained the high standard set by the violinist. Her offerings included widely known songs by Rachmaninoff, Harriet Ware, Carpenter and Cyril Scott. Miss Rowe won recalls and was obliged to add an encore after her presentation of a poem by Noyes and a scene from "The Taming of the Shrew." Mrs. Bullard, at the piano, gave entire satisfaction.

METROPOLITAN OPERA SEASON IN REVIEW

Carrying through of the Year's Plans in itself a Triumph for the Management—Revival of "Carmen" the Most Notable Achievement of the Season—Neither of the Two Novelties, "Sans Gène" or "L'Oracolo", a Work of Enduring Quality—Importance of the Resuscitation of "Euryanthe" and "Fidelio"—Newcomers Among the Singers

THAT the Metropolitan Opera season which terminated with last Saturday night's performance of "Boris" will take rank in point of general artistic importance with the two or three that preceded it seems more or less problematical. But the mere fact of its existence gives it a distinction of its own. For some time after the outbreak of war last Summer, speculation was rife as to the possibility of launching the season at all, far less adhering to the plans outlined. With principals, choristers, instrumentalists, conductors and others distributed over the whole face of the war-ridden area and most of the men seemingly liable to military service, things wore a more than dubious look. Then Mr. Gatti began a beneficent campaign of wire-pulling and contrived to overcome formidable obstacles—but no need of rehearsing the story afresh. Save for the absence of a singer or two and the enforced postponement of a novelty, the year ran its course in practically all respects as intended. And it was a case of being grateful for large favors.

Withal, the year calls for no specialized standards of judgment. To all intents the artistic resources of the Metropolitan were not perceptibly impaired at the outset by war and the consequent perturbed financial conditions, and deficiencies such as there may have been require no particular clemency on this score. The Winter had its truly gratifying features as well as its weaknesses, though neither was in its way sensational.

A list of the operas performed, together with the number of hearings accorded them, appeared in this journal last week. Such a list constitutes a more or less illuminating commentary on several aspects of the year. With respect to the season just past it discloses that the composers most liberally represented—Wagner, Puccini and Verdi, in the order named—have maintained their place just about as they did last year, the year before that, and not a few seasons further back. To judge by the present attitude of the public this order promises to remain undisturbed for some time, unless sudden and radical developments of popular taste displace the second named.

To-day the arch-enemy of the Metropolitan's production is routine. It has been permitted to creep insidiously into the performance of a number of works. How much "restudy" will add to the vitality of an apparently moribund work was rather forcibly demonstrated in the case of "Trovatore," which got not only new scenery and accessories but profited immeasurably by the fact that Mr. Toscanini and the singers surveyed the whole thing from an entirely new angle. But renovating treatment should be extended to other works and in particular to the Wagnerian repertoire in which the stage management for one thing has become in many respects sadly defective. The ineluctable stimulus of competition in the days of Hammerstein's Manhattan Opera House worked wonders at the Metropolitan for a time. Just such a prod is needed there to-day. Nothing could well be more depressing, for example, than the woe-begone performances of "Traviata" which, for some reason or other reached the number of five, though the attendance did not warrant half as many.

Two Novelties Produced

Three novelties were scheduled; two were produced. But, in artistic significance, these proved distinctly subordinate to the revivals effected. Giordano's "Madame Sans-Gène" achieved its first performance on any stage toward the end of January. Musically it turned out to be just about what those who had heard the composer's "Fedora" and "Andrea Chenier" had expected—that is to say devoid of originality, force or distinction. The presence of Geraldine Farrar in the title rôle helped in a measure to preserve a certain amount of popular curiosity in the work though the soprano was by no means at her best in the part.

Franco Leoni's "L'Oracolo," the second new offering is of very little musical consequence, but by virtue of its lurid libretto it gained a number of hearings

coupled with "Pagliacci." It may live a few seasons in the repertoire by reason of its usefulness for double-bill purposes.

Borodine's "Prince Igor," the third new work promised, was cancelled because time was lacking for its preparation. Mascagni's "Iris," roused from a seven-year slumber, took its place. The opera is as stupid and tiresome as ever, but the inextinguishable charm of Lucrezia Bori's presence, acting and voice did for it what the composer's presence in 1902 and the repute of Eames and Caruso in 1908 quite failed to achieve. "Iris" had four performances before large houses and would probably have had more if the season had been longer. Still, should Miss Bori appear next season as *Butterfly*, as is generally expected, the superior fascinations of Puccini's opera are more than likely to crowd Mascagni's uninspired work to the wall.

"Carmen" the Season's Triumph

The season's unequivocal triumph was "Carmen," revived with Miss Farrar in the title rôle, Caruso as *Don José* and Toscanini in the conductor's chair. How hungry the public was for this greatest of French operas may be seen in the fact that it obtained nine performances and could profitably have run more than a dozen times. Apart from certain obvious disadvantages, due to the fact that most of the artists were untrained in French methods and style, the production must be credited with enlisting the hearty admiration even of exacting operagoers. Miss Farrar's *Carmen* proved to be one of the few really notable impersonations of that rôle since Calvé and the magic of Caruso's name was potent, whatever charges might legitimately have been brought against his impersonation. After his departure, he was supplanted

Julia Allen, Back from European Opera Success, to Tour America



Julia Allen, the American Coloratura Soprano and Two Little Friends

WITH the many others there came back to America, last Autumn, Julia Allen, the young coloratura soprano, who, in 1908 made such a successful concert tour with Enrico Caruso: Five years before, before the public realized the difficulties surrounding the American girl abroad, Miss Allen had proved her American spirit by making a début, unaided by any influence, in Brescia, Italy. This first appearance, as *Lucia* in the opera of that name, was the beginning of a tour of all the principal opera houses of Italy.

"After my Italian tour," said Miss Allen, "I found myself becoming easily susceptible to colds. They came so frequently, and apparently from no carelessness on my part, that I decided to go to a specialist. So I went to Germany to a doctor there and was told that I would have to be operated upon. After removing what seemed to me, nearly every bone in my nose, I was informed that it would be disastrous for me to sing for several months. I had to do something to keep my mind busy. I had acquired French and Italian, so I decided to prove the old adage about the ill wind! So I remained in Germany until I had recuperated, and learned enough German to speak rather fluently; I also learned several of my rôles in the German, and was engaged to sing in Dessau, when, as all the artists now say, 'the war broke out'."

"So I decided this season, to rest and

by Martinelli with acceptable results. The "Trovatore" revival alluded to above was another cause for real gratification.

In few things has Mr. Gatti-Casazza won the esteem of serious music-lovers more thoroughly than for his revivals of Weber's "Euryanthe" and Beethoven's *Fidelio*, neither of which enjoys a favorable box-office reputation. Weber's opera, last heard in 1887, gave Mr. Toscanini another opportunity to show how successfully he could submerge his Italianism in the service of an essentially Teutonic work. To the musical epicure "Euryanthe" was a delight, though it gave no promise of developing into a popular magnet. Nor can one regard "Fidelio" as a less nobly idealistic venture. But the five performances it secured witnessed, it is strange and encouraging to relate, a considerable quickening of interest. The attendance grew steadily and the last audience for Beethoven's opera proved amazingly large.

German opera enthusiasts experienced two or three disappointments during the season—first, that the management did not see fit to give a second (and evening) cycle of the "Nibelung's Ring," the matinee performances of which drew crowds as large as attended the Farrar-Caruso "Carmen" performances; secondly, that "Meistersinger" was delayed until so late in the season that only three hearings of it were practicable; and thirdly, that Humperdinck's lovely "Königskinder" found no place in the year's doings. It seems not unlikely, though, that Miss Farrar's strenuous preparations for "Carmen" and "Sans-Gène" were in some wise accountable for this. As for the "Meistersinger" performances, under the direction of Toscanini, it can only be said that they caused not a few of that great conductor's admirers to regret that he does not invariably heed his own limitations. His interpretation of Wagner's comedy disclosed the same flaws that were pointed out with respect to it last year.

Stepchild of the Répertoire

French opera remained, as before, the step-child of the repertoire. To be sure there was the triumphant "Carmen" (with only two French singers in it—and those in minor rôles!), "Manon" and the "Huguenots." The last, however, is used not so much because it is French (more or less!) as for the reason that it affords the opportunity to exploit seven stars at once. Besides, it is even sung in Italian! But there are promises of a genuine recrudescence of the French department next season so that further denunciation of scarlet sins of the past few years may be held in abeyance for the time being.

For the first time in four seasons no American novelty was represented. Incidentally, none of the four has survived. A brief pause may be beneficial.

Of last year's novelties only "Rosenkavalier" and "L'Amore dei Tre Re" reappeared, the latter with results as fortunate as ever. "Julien" and "Madeleine" vanished as did the charming "Amore Medico," though the want of a necessary buffo may be accountable for this last deficiency. "Boris" is now fixed in the repertoire, a tower of strength.

The New Artists

The new artists of the season were Melanie Kurt, Elisabeth Schumann, Raymonde Delaunoy, Johannes Sembach, Luca Botta, Riccardo Tegani and Arthur Middleton, an excellent American basso. The first proved herself a Wagnerian artist of merit though opinions differed as to the full sum of her greatness. Mme. Schumann did pleasant work in soubrette rôles, and Mme. Delaunoy created a good impression in the two little rôles allotted her. Doubtless she would have done more than this had she been accorded the opportunity. Mr. Sembach made an acceptable addition to the list of German tenors and in Mr. Botta the Metropolitan has one of the best Italian lyric tenors in many a year. The tragic death of Rudolf Berger of heart disease and the early departure of Caruso to fill a Monte Carlo engagement of long standing deprived the company of two important artistic supports in mid-season. The latter contingency, however, gave Giovanni Martinelli the opportunity to reveal the full extent of his powers which are considerable and on the increase.

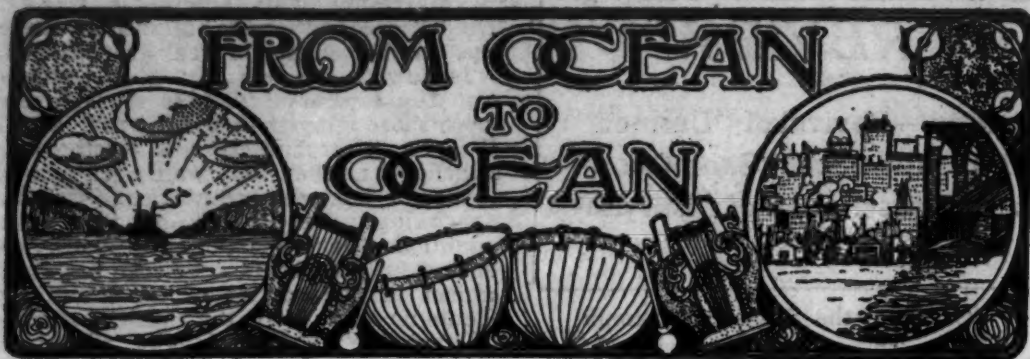
The termination of Mr. Hertz's thirteen-year stay at the Metropolitan worked profound regret among Wagner patrons. On the other hand, operagoers learned to appreciate more than ever before the splendid resources of Giorgio Polacco, who, on the occasion of Mr. Toscanini's illness during the last fortnight of the season, showed himself an artist second not even to his formidable colleague. H. F. P.

study, I want to be one of the few, who, realizing the monotony of the average concert program will make of the concert offerings, interesting decoys! I cannot understand why artists forget that the program-building is an art in itself! The long-suffering public swallowing 'Erlkönig,' and 'Du bist die Ruh' year in and year out, must in due time show its decided displeasure. There are so many beautiful songs of Schubert and Schumann, and other German masters which the general concert-goer knows little or nothing of."

Miss Allen is going to open her season with a recital, in October at Aeolian Hall. A. S.

Gustav Strube to Teach Theory at Peabody Summer School

Gustav Strube, the composer and conductor, has accepted the chair of harmony and composition at the Summer School of the Peabody Conservatory of Music, Baltimore, Md., which will be in session from July 1 to August 12. Besides teaching in harmony and composition, Mr. Strube will conduct courses in instrumentation and score reading. His long and varied experience as assistant conductor of the Boston Symphony Orchestra, combined with his ability as a composer, has fitted him for this work. From present conditions many advanced musicians who are prevented by other occupations from studying during the Winter will avail themselves of this unusual opportunity of studying with this well-known musician during the Summer.



George M. Collins, organist, and Mabel Percival Collins, soprano, have been engaged for the third year by the First M. E. Church of Red Bank, N. J.

Eda B. Tepel, soprano, and Walter S. Wagstaff, baritone, pupils of Mme. Ada Soder-Hueck, gave a concert in Chickering Hall, New York, on April 26.

An enjoyable piano recital was given on April 19 in Recital Hall, Providence, R. I., by Marjorie Webster, assisted by Florence Whitney, 'cellist, and Ethel Woodward, violinist.

Mrs. Daisy Force Scott, a prominent musician of Rockford, Ill., was married on April 14 to Albert D. Early. Mrs. Early has been successful both as contralto and as teacher.

A piano recital was given by pupils of Ida Rentzel, assisted by vocal pupils of Edward C. Kuss, at Bessemer Park Assembly Hall, Chicago, on April 5. Fifteen numbers were presented.

Francis Schwinger, pianist and violinist, gave a benefit recital on April 20, at the Auditorium, Pueblo, Col. He was assisted by his violin choir of thirty and Marian Nockolls and Marguerite Johnston.

The joint recital given by Florence Belle Soule, soprano and pianist, and William Wensley, violinist, at the studio of Miss Soule, Brooklyn, on April 17, was attended by a large and appreciative audience.

Arthur Bates Jennings, Jr., choir-master and organist, of the First Presbyterian Church, York, Pa., has resigned to accept a similar position in the Independent Presbyterian Church of Savannah, Ga.

To conduct Summer courses at Columbia University, Peter W. Dykema, of the University of Wisconsin, has been called to the department of community music, and DeLoss Smith, of Montana, will also conduct a musical course.

Emory B. Randolph, the tenor and teacher, has just been appointed as tenor soloist at the Plymouth Church, Brooklyn. In connection with his church work all Summer Mr. Randolph will continue with his class of pupils.

Dorothea H. Mansfield, soprano, has been engaged as soloist at the German Evangelical Church, Brooklyn, for the coming season. She is at present substituting at the Washington Square (New York) Methodist Episcopal Church.

The Baltimore and Ohio Glee Club, under the able direction of Hobart Smock, gave its initial concert at Lehmann Hall, Baltimore, on April 21. The affair demonstrated the growing influence of music among the employees of the railroad.

Arthur Ware Locke, who during the last season has been associate teacher of piano and theory at the Music School, Providence, R. I., has accepted a position for next year as associate professor in the department of music at Smith College.

A new choral club was recently organized in Philippi, W. Va. Known as the Philippi Choral Club, the organization is headed by Berkley Boehm, president; G. B. Ramsey, secretary-treasurer; Walter Bateman, director, and Neva Peck, organist.

Ella Scoble Opperman, director of the School of Music of Florida State College, Tallahassee, presented her pupil, Orma Blake, pianist, and Constance Cavell, mezzo-soprano, in a graduation recital on April 12. Both soloists proved gifted above the average.

Odie Burke, the blind violinist, of Boston, scored an artistic success in her annual recital in Huntington Chambers

Hall, Boston, on April 14. Miss Burke revealed unusual talent. Ethel Bentley, soprano, and Beatrice Holbrook, pianist, were assisting artists.

Under the baton of Max Jacobs, the MacDowell String Orchestra of New York played at the Cort Theater on Sunday evening, April 11, for the benefit of the Children's Theater League. It was heard in Grieg's "To Spring," a Bolzoni Minuet and Desormes's Polka.

A new comic opera by Robert Winterberg, called "The Lady in Red," was given its premiere on April 19 at the Apollo Theater, Atlantic City, N. J. The soloists were Glenn Hall, Edward Martindale, Will Roberts, Vincent Sullivan, Daisy J. Intropidi and Gertrude Vanderbilt.

The Pianists' Club of Wichita, Kan., held its last meeting at the home of Kathrine Lewis recently. This club is composed of accredited professional teachers. Otto L. Fischer gave a talk on teaching problems and the rest of the time was spent in discussing current events.

Helen Kirkpatrick, a pupil of James Westley White, of Boston, sang in Concord, Mass., on April 20 with marked success. Harry Scanlon, a baritone, also a pupil of Mr. White, sang recently in Roxbury and other places, winning praise for his sympathetic and artistic use of his voice.

Under the direction of Prof. F. W. Kraft, who directs the Presbyterian Choir of Bourbon, Ind., a special program was offered on April 4, the soloists being Mrs. James Fribley, Dr. Susie Bockoven, Charles Elkins and Earl VanCuren. Both chorus and soloists delighted their hearers.

Mary Dulsky, Esther Ruckberg and Ethel Perlman, advanced pupils of Maurice Rosenfeld, the Chicago pianist and critic, were heard in concert on April 17 at the Ziegfeld Theater. Miss Dulsky made an especial success with her performance of the "Caprice Espagnole" by Moskowski.

The annual exercises by the pupils of the Maryland School for the Blind took place at Albaugh's Theater, Baltimore, on April 23, under the direction of Charles H. Bochau, the musical director of the school. There were numbers for piano, voice, violin and cello and some interesting choruses.

Berlioz's "The Damnation of Faust," was sung in Montreal recently by the Choral Association of Saint Louis de France at the Monument Nationale. The chorus was directed by Alexander M. Clerk and the soloists were Miss F. Poirer, Joseph E. Monday, Joseph Saucier and Edouard Clerk.

The Brown University Alumnae Association's annual musicale was held on April 20 in Pembroke Hall, Providence, R. I. The program was given by Mrs. Mary Blain Moore, contralto; Evangeline Larry, violinist; Mrs. Alice Larry-Woodcock, 'cellist; Gene Ware, pianist, and Henry T. Moore, accompanist.

A concert arranged by Richard T. Garland was given in Grove Street School Hall, Pawtucket, R. I., under the auspices of the local Teachers' Association, on April 20. The soloists were Mrs. Clara Sabin Foster, soprano; Lionel Stone, basso; C. E. G. Dickerson, violinist; John Gray, 'cellist, and Richard Garland, pianist.

Ferruccio Coradetti, baritone, made his first appearance in Providence, R. I., on April 18, at a musicale given by Mrs. Ann Gilbreth Cross, director of the Music School. Mr. Coradetti was handicapped by a cold but sang a program of Italian numbers with taste and refinement. Raymond Havens was his accompanist.

The Germania Männerchor, of Baltimore, gave a concert at its club house,

Lehmann Hall, on April 19, for which Theodore Hemberger, the director, arranged an attractive program. The chorus work was admired and the efforts of the soloists, Rubin Goldberg, violinist, and Leonora C. Koke, soprano, were much applauded.

Theodore Harrison, baritone, and head of the vocal department of the University School of Music, Ann Arbor, scored a success in a recent recital for the Indian Village Musical Club of Detroit. Mrs. Edwin S. Sherrill, a former member of the piano faculty of the University School of Music, played Mr. Harrison's accompaniments.

The Glee Club concert on April 17, at Western College, Oxford, Ohio, was an artistic success. The girls revealed the effect of their excellent training under Miss Kent, the head of the voice department. They were particularly at ease in "A Hong Kong Romance" and the Western College Song. The cantata, "Pan," was a charming number.

One of the soloists engaged for the Newark, N. J., Music Festival is Regina Hassler Fox, contralto. Mme. Fox's appearances in concert and recital this season have taken place in Maine, New Hampshire, Massachusetts, Pennsylvania, New York, New Jersey, Delaware, Connecticut and Ohio. She is booked for many engagements for next season.

For the last recital of the Crescendo Club, of Atlantic City, given in the Presbyterian Church, Mrs. August Bolte, prepared an interesting program. Those assisting were Mrs. A. C. Heiss, Wanda Greenwald, Evelyn Tyson, Mrs. Alice W. Sachse, Fred Simmons, Mrs. F. Hepler and the Crescendo augmented chorus, with Mrs. Alfred Westney at the piano.

An important change in the method of calculating credits necessary for graduation from the public schools of Pottsville, Pa., will probably be made by Superintendent E. R. Barclay, by means of which all pupils who are taking lessons in music outside of school hours will have this work count in the necessary number of points necessary for them to graduate.

A chorus composed of students from the Charleston (W. Va.) High School presented the Gilbert and Sullivan comic opera, "The Gondoliers" on April 16. The cast and orchestra were made up of students and their work was surprisingly good. Principals in the cast were Harold R. Jones, Jesse B. Thomas, Clinton A. Faudree, Pearl Burgwin and Jessie Heizer.

Grace Stewart Potter, one of the prominent pianists of Chicago, who is a niece and protégée of Mrs. George M. Pullman, gave an extremely successful recital at the Oberlin Conservatory of Music, on April 14. Her numbers were by Brahms, Leschetizky and Strauss-Schuett and Chopin's Fantaisie, Op. 49, Three Etudes, the Waltz in E Minor and the Scherzo, Op. 20, No. 1.

Nearly 150 music lovers attended the recital of the music department of the Women's Club of Blomfield, N. J., on April 15, in the home of Mrs. Harris H. Uhler. The soloists were Margaret Armour, contralto; Winifred Young, pianist, and Marguerite Uhler, soprano. The latter has accepted a solo position in the quartet of the First Presbyterian Church of Cranford, N. J.

At an entertainment recently given in the First Congregational Parish House, Providence, R. I., Liza Lehmann's song cycle, "Alice in Wonderland," was given with Genevra Holmes Jefferds, soprano; Mrs. Evelyn Slocum, contralto; Berrick Schloss, tenor, and Lewis E. Denison, basso, as soloists. Frederick Pollitt was at the piano. The cycle was new to most of the audience and was well sung.

The series of free organ recitals given at the Peabody Conservatory of Music, Baltimore, Md., on Sunday afternoons from Christmas to Easter, proved unusually successful. The attendance was large on all occasions, the audiences averaging 1,000 each Sunday. These concerts are given entirely by students now studying with Harold D. Phillips, head of the organ department at the Peabody Conservatory.

President's Day was observed by the Chaminade Club, of Providence, on April 22, the occasion being the last musicale of the season. The program was arranged by the president, Mrs. Eleanor Sprout Deal, and was given by Inez

Harrison, contralto; Helen Grant, cellist; Ferruccio Coradetti, baritone, and Stuart Ross, pianist. Violin obbligati were played by Elizabeth Stanley. Mrs. Eduard Scattergood was the accompanist.

In a concert which took place recently at the New York residence of Mrs. Thomas Sears Young, the singers were Mrs. Arthur Terry, Mrs. Russell W. Strong, Grace Arnold, Rafael Diaz, late of the Boston Opera Company, and L. D. Mott, pupil of Kate Liddle. Mr. Mott was one of those marooned in Munich last Summer. Mary Putnam Hayden was the accompanist. M. Ernest Perrin recited works of French poets.

At the annual meeting of the Schumann Club, Bangor, Me., Mrs. George Larrabee, who during the past year has served as such an efficient president, resigned because of ill health. Anna Strickland, the soprano, was elected to the presidency. The other officers elected for the ensuing year are: Mrs. Robert Clark, vice-president; Josephine Wiggin, secretary and treasurer; Frances Eldridge, corresponding secretary; Hazel Savage, librarian, and Margaret Walsh, auditor.

At a concert on Monday evening, April 12, arranged by the Young People's Forum of St. Paul's M. E. Church, New York, Laurie Merrill, the gifted violinist, won a well deserved success, playing Kreisler's "Caprice Viennois," A. Walter Kramer's "Chant Nègre," a Beethoven Minuet and Christiana Kriens's "Chanson Marie Antoinette." There were piano solos by Schubert, MacDowell and Nevin, played by Miss Ellsworth, and songs by Woodman, Scott, MacDowell, Hawley, d'Hardelot, Bond and Wells, sung by Miss Burden.

A fine program devoted to Schumann was given recently by the MacDowell Club of Portland, Ore. Eleanor Rowland gave an interesting biographical sketch of the composer, which was followed by a delightful talk on "The Romantic Movement," by Dr. C. H. Chapman. Mrs. Virginia Spencer Hutchinson sang "Mondnacht," "Der Nussbaum" and "Frühlingsnacht." Francis Richter played the "Carneval" and Otto Wedemeyer sang "In Wunderschönen Monat Mai," "All' Nachtlisch im Traume," "Ich Grolle Nicht" and "Widmung."

At the concert given at the Embury Memorial M. E. Church, Brooklyn, on April 15, by the quartet of the church, Mrs. Elizabeth Clarke, soprano; Mrs. Helen Weiller, contralto; William E. Ritter, tenor, and Albert R. Leonard, baritone, Kathryn Platt Gunn, violinist, was the soloist. She scored in a Rehfeld Spanish Dance and pieces by Friml and Pilzer. There were quartet numbers by Cadman, Fanning, Sullivan, Nevin and Donizetti, as well as solo offerings by the four singers. Charles E. Hall was the accompanist and he also played organ numbers by Sturges and Dubois.

Shakespearean music made up the program at the concluding concert of the regular season of the Matinée Musical Club, Philadelphia, the various numbers having been selected and presented under the supervision of Mary Walker Nichols. Notable participants were Lewis James Howell, baritone, and Edwin Shippen Van Leer, tenor, others whose work was enjoyed being Clara Yocum Joyce, Mary Newkirk, Effie Leland Golz, Mrs. William E. Rees, Dorothy Goldsmith, Miss Latta and Ella W. Olden. Mrs. Edward Butterworth, Mrs. Ray Daniels, Nina Prettyman Howell and Miss Haney were the accompanists.

At an entertainment given in the Y. M. C. A. auditorium, Montclair, N. J., April 16, two piano solos were played by Adelaide Mereshon, the young piano teacher of that town. Miss Mereshon, who is an artist pupil of Wilbur Follett Unger, played "Danse Nègre," by Cyril Scott, and "Romance," by Julian Pascal, adding as an encore a Schumann number. She was well received. Charles Roy Castner, another of Mr. Unger's artist-pupils, was the piano soloist and accompanist in a concert given at the residence of Mr. and Mrs. Leroy Totten, Dover, N. J., for the benefit of the South Side School Playground, of that place, on April 15. Mr. Castner, who is but seventeen years of age, is already the possessor of considerable technique. He is organist and choir director of Grace Presbyterian Church, Montclair. Soprano solos were well sung by Mrs. Christine E. Chase, and several violin numbers played by Alfred Levi.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Allen, Leonora.—Ann Arbor, Mich., May 22.
Bauer, Harold.—Ann Arbor, Mich., May 21.
Bauerkeller, Rudolf.—New York, Apr. 30.
Beddoe, Mabel.—Brooklyn, Apr. 23; New York, May 1; New Haven (Yale), May 4.
Bensel, Caryl.—Montclair, N. J., Apr. 26; Babylon, L. I., May 21.
Case, Anna.—Troy, N. Y., May 5.
Chalmers, Donald.—New York (Musicians Club), May 2.
Dadmun, Royal.—New Orleans, May 8; Fredonia, N. Y., May 21; Jersey City, N. J., May 27.
De Moss, Mary Hissem.—Westfield, N. J., May 15.
Dufault, Paul.—Lewiston, Me., May 4; Brooklyn, May 6.
Downing, George.—Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.
Farrar, Geraldine.—New York (Ritz-Carlton), May 11.
Ferguson, Bernard.—Weymouth, Mass., May 9; Keene, N. H., May 20, 21; Montpelier, Vt., May 26, 27.
Flint, Willard.—Lowell, Mass., May 11; Plymouth, May 16.
Foster, Fay.—New York, May 3; Mt. Holly, N. J., May 6; Hempstead, L. I., May 7; Philadelphia, May 11.
Gabrilowitsch, Ossip.—New York (Ritz-Carlton), May 11.
Ganz, Rudolph.—Mt. Vernon, Ia., May 1.
Gilbert, Harry M.—New York (Musicians Club), May 2.
Gunn, Kathryn Platt.—New York, May 5; Brooklyn, May 8, 13, 27; New York, May 21.
Harrison, Charles.—New Haven, May 6.
Harrison, Theodore.—Ann Arbor, Mich., May 20, 22.
Hinshaw, W. W.—Keene, N. H., Music Festival, May 21.
Hudson-Alexander, Mme. Caroline.—Æolian Hall, New York, Apr. 30.
Hunting, Oscar.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Ivins, Ann.—Newark, N. J., May 9.
Jacobs, Max.—Far Rockaway, L. I., May 1.
Janaushek, Wm.—Englewood, N. J., May 4; Englewood, N. J., May 8; Ithaca, N. Y., May 21.
Jefferts, Geneva Holmes.—Boston, May 8.
Johnson, Ada Grace.—Ann Arbor, Mich., May 22.
Kaiser, Marie.—Staten Island, N. Y., May 4; Canandaigua, May 18.
Keyes, Margaret.—Ann Arbor, Mich., May 21, 22.
Kline, Olive.—Ann Arbor, Mich., May 20, 22.
Levin, Christine.—Athens, Ga., (University of Georgia), July 7, 9.
Marsh, Lucy.—Oswego, N. Y., May 5.
Maynard, Dorothy.—Nashua, N. H., May 13, 14.
McCormack, John.—Boston, May 2; Ann Arbor, Mich., May 21.
McCue, Beatrice.—New York, May 3.
Miller, Christine.—Providence, R. I., May 7; Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.
Miller, Reed.—Toledo, May 6; Keene, N. H., May 21; Montpelier, Vt., May 27.
Morrissey, Marie.—New York, May 4; Newark, N. J., May 5; Brooklyn, May 6.
Mukle, May.—Æolian Hall, New York, Apr. 30.
Murphy, Lambert.—Ann Arbor, Mich., May 22.
Nielsen, Alice.—Wilmington, N. C., May 1; Greensboro, N. C., May 3; Rock Mount, N. C., May 4; Raleigh, N. C., May 5; Durham, N. C., May 6; Danville, Va., May 7; Winston-Salem, N. C., May 10; Salisbury, N. C., May 11; Monroe, N. C., May 12; Rock Hill, S. C., May 13; Chester, S. C., May 14; Columbia, S. C., May 15; Augusta, Ga., May 17; Greenwood, S. C., May 18; Anderson, S. C., May 19; Greenville, S. C., May 20; Athens, Ga., May 21; Americus, Ga., May 22; Columbus, Ga., May 24; Montgomery, Ala., May 25; Birmingham, Ala., May 28; Florence, Ala., May 29; Pulaski, Tenn., May 31.
Ober, Margarete.—Ann Arbor, Mich., May 19.
Pelton-Jones, Frances.—New York, Apr. 28; New York, May 1.
Potter, Mildred.—Lowell, Mass., May 11; Nashua, N. H., May 13, 14.
Rasley, George.—Northampton, Mass., May 1.
Reardon, George Warren.—Mt. Vernon, N. Y., May 21; Yonkers, N. Y., June 18.
Rechlin, Edward.—Greencastle, Ind., Apr. 30.
Reddick, William.—Wilmington, N. C., May 1; Greensboro, N. C., May 3; Rock Mount, N. C., May 4; Raleigh, N. C., May 5; Durham, N. C., May 6; Danville, Va., May 7; Greensboro, N. C., May 8; Winston-Salem, N. C., May 10; Salisbury, N. C., May 11; Monroe, N. C., May 12; Rock Hill, S. C., May 13; Chester, S. C., May 14; Columbia, S. C., May 15; Augusta, Ga., May 17; Greenwood, S. C., May 18; Anderson, S. C., May 19; Greenville, S. C., May 20; Athens, Ga., May 21; Americus, May 22; Columbus, Ga., May 24; Montgomery, Ala., May 25; Birmingham, Ala., May 28; Florence, Ala., May 29; Pulaski, Tenn., May 31.
Renwick, Llewellyn L.—Ann Arbor, Mich., May 22.
Rio, Anita.—Philadelphia, May 1; Easton, Pa., May 6.
Rogers, Francis.—Groton, Mass., May 4; New York City, May 11; New York (Ritz-Carlton), May 11.
Seydel, Irma.—Hartford, Conn., May 3; Baltimore, May 12.
Simmons, William.—Columbus, O., May 4; Atlantic City, N. J., May 9.
Sorrentino, Umberto.—Asheville, N. C., May 3; Raleigh, N. C., May 5; Charlotte, N. C., May 7.
Sprouss, Charles Gilbert.—Troy, N. Y., May 5; Danbury, Conn., May 7.
Sundellus, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.
Trnka, Alois.—New York (Hotel Astor), Apr. 30.
Van der Veer, Nevada.—Keene, N. H., May 21; Montpelier, Vt., May 27.
Ware, Helen.—St. Louis, Apr. 30.
Wells, John Barnes.—Ridgewood, N. J., May 5; Potsdam, N. Y., May 13, 14; Northampton, Mass., May 19; Kean, N. H., May

20; Norwich, Conn., May 21; Westchester, Pa., May 22; Hagerstown, Md., June 4.
Welsh, Hunter.—Atlanta, Ga., May 5.
Werrenrath, Reinald.—Nashua, N. H., May 13, 14.
Wheeler, William.—Montclair, N. J., May 4, 10; Nashua, N. H., May 13, 14.
Whitehill, Clarence.—Ann Arbor, Mich., May 19, 22.
Williams, Evan.—Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 17; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.
Williams, Grace Bonner.—Plymouth, Mass., May 16; Northampton, Mass., May 19; Montpelier, Vt., May 26.

Orchestras, Quartets, Chorus, Etc.

Ann Arbor Music Festival.—Ann Arbor, Mich., May 19, 20, 21, 22; soloists, Leonora Allen, Harold Bauer, Theodore Harrison, Ada Grace Johnson, Margaret Keyes, Olive Kline, John McCormack, Lambert Murphy, Margaret Ober, Llewellyn L. Renwick, Clarence Whitehill, Frieda Hempel.
Banks' Glee Club.—Æolian Hall, New York, Apr. 30.
Chicago Symphony Orchestra.—Ann Arbor Festival, May 19, 20, 21, 22.
Cincinnati Symphony Orchestra.—Cincinnati, Apr. 30, May 1.
Gamble Concert Party.—Montevideo, Minn., May 1; Winona, Minn., May 3; Bridgewater, Va., May 5; Sufferin, N. Y., May 7; Carlisle, Ky., June 18; Nashville, Tenn., June 21, 22; Ackley, Ia., Apr. 24; Waterloo, Ia., Apr. 26.
Manhattan Ladies' Quartet.—New York City, May 11; Kingston, N. Y., May 12; Astoria, N. Y., May 26.
Minneapolis Symphony Orchestra.—Hutchinson, Kan., May 1; Edmond, Okla., May 2; Fort Scott, Kan., May 3; Chanute, Kan., May 4; Lawrence, Kan., May 5; Sedalla, Mo., May 6; Centralia, Ill., May 7; Decatur, Ill., May 8; Urbana, Ill., May 10; Kalamazoo, Mich., May 11; Mt. Pleasant, Mich., May 12; Grand Rapids, Mich., May 13; Benton Harbor, Mich., May 14; Madison, Wis., May 15; La Porte, Ind., May 17; Anderson, Ind., May 18; LaFayette, Ind., May 19; Charleston, Ill. (matinee), May 20; Terre Haute, Ind. (evening), May 20; Jacksonville, Ill., May 21; Rock Island, Ill., May 22; Dubuque, Iowa, May 24; Clinton, Iowa, May 25; Cedar Rapids, Iowa, May 26, 27; Webster City, Iowa, May 28; Fort Dodge, Iowa, May 29; Aberdeen, S. D., June 1 and 2; Valley City, N. D., June 3; Grand Rapids, N. D., June 4; Duluth, Minn., June 5 and 6; arrive in Minneapolis, June 7.
Sousa and His Band.—Chicago, May 1; Milwaukee, May 2; Clinton, Ia., May 3; Cedar Rapids, May 4; Waterloo, Ia., May 5; Sioux City, May 6; Des Moines, May 7; Des Moines, May 7 and 8; Omaha, May 9; Lincoln, Neb., May 10; St. Joseph, Mo., May 11; Topeka, Kan., May 12; Wichita, Kan., May 13; Pueblo, Colo., May 14; Colorado Springs, Colo., May 15; Denver, Colo., May 16; Greeley, May 17; Cheyenne, Wyo., May 17; Salt Lake City, May 19; Ogden, Utah, May 20; Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, 29 consecutive days; Pittsburgh Exposition, Sept. 13.
Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

ORGANISTS AT CLARK MANSION

Association Members Hear Recital by President Scott Brook

An example of the interest that many of our American millionaires take in the spread of music was given on the evening of April 22 when ex-Senator William A. Clark extended the hospitality of his New York mansion to the members of the National Association of Organists. The *raison d'être* of the occasion was the hearing of an organ recital by Arthur Scott Brook, president of the association and private organist to Senator Clark. About 300 auditors enjoyed the musicianly playing of Mr. Scott Brook and the beauties of the fine instrument—a gem in a setting of the world's great art treasures. At the close of the recital Senator Clark expressed his hospitality in a brief address. With the Senator as host, the musicians also inspected the beautiful works of art in his private galleries. The event marked a red letter day in the history of the association.



Mario Lambardi

Mario Lambardi, for many years an operatic impresario in Central and South America and on the Pacific Coast, died on April 22 at a hospital in Portland, Ore., of hemorrhage of the brain following a stroke of apoplexy sustained on the preceding night. He was sixty-seven years old and a native of Florence, Italy. A despatch from Portland says that a few hours after her husband's death, Signora Lambardi, thirty-two years old, was found in her apartments semi-conscious, with a bottle of poison beside her bed. Physicians said that she had taken a large amount of the poison and that she probably could not survive. The production of opera was a passion with Lambardi and in his pursuit of it

he had made and lost many fortunes. He had long held a firm faith in the possibilities of a permanent organization for the Coast cities, but, as recently as March 7 last, the National Grand Opera Company, which he headed, collapsed in San Francisco at the close of the first week of its engagement. Thereafter Lambardi took a reorganized company to other Coast cities and an engagement was being played in Portland at the time of his death.

"Opera production is not a business; it is a mania," said Lambardi at the time of the San Francisco disaster. "The first success intoxicates and the victim cannot go back to ordinary prosaic business. I never cared for the money and I never tried to keep the money. To produce opera on the best possible scale has been my constant and only dream."



The Late Mario Lambardi

At various times during the last fifteen years Lambardi had conducted operatic enterprises on the Pacific Coast and before coming to this country had for twenty years been giving opera in the Central and South American republics. In the latter countries he had had success until government bonuses were stopped. In this country he had a few seasons of success and overcame many failures in a surprising manner, emerging from them with unfailing optimism. He had an established business in Italy, the profits of which, for many years, apart from his personal expenses, he turned into his operatic ventures in North and South America. During many seasons the Latin American and California cities owed all their opera to his efforts.

Frederick W. Bent

Frederick W. Bent, noted as a bandmaster, was found dead in bed on April 15 at his home, No. 2266 Amsterdam Avenue, New York. Heart failure was given as the cause of death. Mr. Bent was a native of England and came to this country in 1872. He played in various musical organizations, among which were Harvey C. Dodworth's Band, well known in New York during the eighties. In 1890, with his brother, he organized Bent Brothers' Band, and while continuing with it became bandmaster of the Ninth Regiment in 1898 and three years later bandmaster of the Old Guard Band.

Rosa d'Erina

Word was received in New York on April 14 of the death in Minneapolis, Minn., of Mme. Rosa d'Erina, "Rose of Ireland," as Empress Eugénie called her, who was a noted soprano soloist and organist many years ago. Born Rose O'Toole, in Armagh, Ireland, sixty-three years ago, Mme. d'Erina was organist of the cathedral at Armagh at the age of

twelve. In 1865 she gave one hundred vocal and organ recitals at the Dublin Exhibition and two years later she played more than two hundred recitals at the Paris Exposition, representing the music of Ireland. It was then that she was received as the guest of Empress Eugénie. In 1869 Mme. d'Erina made her début in London before the Prince and Princess of Wales, and in 1870 came to America. During the Centennial Exposition in Philadelphia she gave fifty recitals on the great organ and played before 10,000 persons on one day. Mme. d'Erina married Professor G. R. Vontom, Vicomte de St. Croix, at the Church of the Holy Innocents, New York, in May, 1884. She was organist of the church at the time of her marriage.

Redfern Hollins

Redfern Hollins, formerly a noted tenor in England, where he was a contemporary of Sims Reeves and Edward Lloyd and traveled with Nordica, Christine Nilsson, Albani and other famous singers, died on April 23 at the home of his son-in-law, William K. Le Baron, Washington Heights, New York, in his seventy-fourth year. He sang more than 1,000 times in the comic opera, "Dorothy." In 1892 he came to this country with his family and taught singing, but retired ten years ago. A son and three daughters survive him.

Adolph Goldmark

Adolph Goldmark, brother of Karl Goldmark, the composer, who died in Vienna last January, and the president of a New York firm of importers, died on April 20 at his home, No. 241 West 104th Street, in his sixty-sixth year. He was born in Hungary and came to this country when a young man. Mr. Goldmark for years sang in choral societies. His widow, four sons and a daughter survive him.

Mrs. Amelia J. Canon

Mrs. Amelia Jane Canon, for many years a church and concert singer in New York and Brooklyn, died on April 14 at the home of her son, William Wallace Canon, in Newark, N. J. After her marriage to William S. Canon of New York she sang in the choirs of the South Park Presbyterian Church, the old First Baptist Church and the First Presbyterian Church.

John R. Shirley

PROVIDENCE, R. I., April 24.—John R. Shirley, a local musician of some prominence, died here recently, aged eighty-three. His best remembered achievement was the production of "Pinafore" on a full rigged ship in the lake at Park Garden. G. F. H.

Ada Byron Coombs

PROVIDENCE, R. I., April 24.—Ada Byron Coombs, a vocal teacher in this city for more than twenty-five years, died at her home here on Thursday. She was well known also as a church and concert singer. She studied abroad with Viardot-Garcia and Sbriglia. G. F. H.

Thomas E. Padley

PROVIDENCE, April 22.—Thomas E. Padley, director of the Providence National Band, died here last week. He was forty-five years old and had toured the country with a number of musical organizations. He was also treasurer of the local section of the American Federation of Musicians. G. F. H.

Siga Garso

BERLIN, April 1.—The famous Hungarian singing teacher, Siga Garso, died in Vienna last month at the age of seventy-four. Until a month or two ago Maestro Garso had been identified with the musical world of Berlin, moving to Vienna but a short time before his death. O. P. J.



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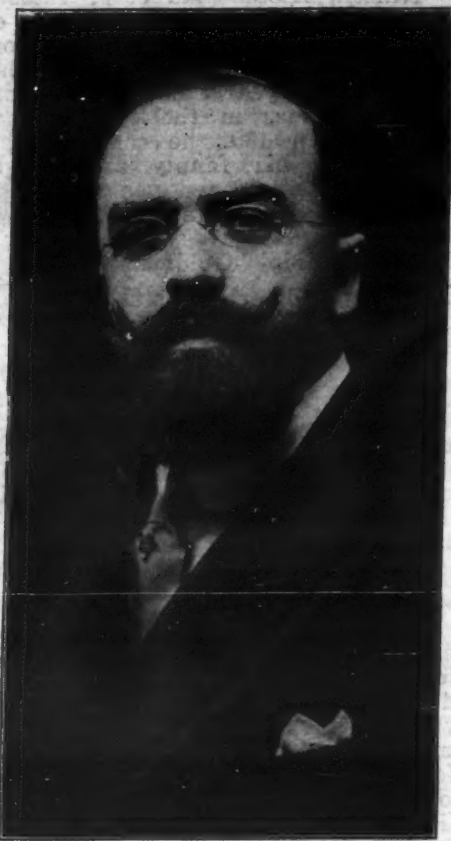
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From Tamagno to Martinelli: Chronology of Tanara's Career

This Maestro's Artistic Affiliations with Famous Opera Stars as Conductor, Accompanist and Coach—Teacher to Remain in America with Summer Class in Adirondacks

FROM Tamagno to Martinelli—that is the chronological range of Fernando Tanara's operatic associations. The visitor to his attractive New York residence-studio sees mute testimony to this fact in the endorsed portraits with which the walls are embellished. To the left of the piano is a picture of the great Tamagno inscribed to Signor Tanara as a "fine



Fernando Tanara, Prominent Vocal Teacher and Coach

Maestro and good friend." Around the walls runs this commentary on Mr. Tanara's activities, with appreciations from Caruso, Bonci, Hempel, Galski, Titta Ruffo, Slezak, Jadlowker, Farrar, Destinn, Alda and many other operatic celebrities who have coached with Mr. Tanara. There is one in English from the late Putnam Griswold which Mr. Tanara prizes especially highly.

A chat of the briefest sort was obtained with this busy musician at nightfall the other day, between a lesson with a young soprano, Mme. Helmuth, who had sung fluently one of the *Queen of the Night* arias in "The Magic Flute," and a session with Giovanni Martinelli, devoted to preparing the young tenor for his "Huguenots" rôle at Atlanta.

Mr. Tanara remarked: "I have been especially pleased at the comments made this season on Mr. Martinelli's artistic advance, for he has been working with me since last Summer, when I started coaching him in London. I have prepared with him his new rôles such as those in 'Trovatore' and 'Sans-Gêne,' and now we are busy on 'Les Huguenots' which he is to do for the first time in Atlanta. My association with Martinelli is

particularly interesting in that we come from the same part of Italy—from Padua."

Martinelli Sings His "Nina"

It is not generally known that the Venetian dialect song, "Nina," with which Mr. Martinelli charmed his hearers in his recent concert appearances at the Biltmore and at the Metropolitan is a composition of Mr. Tanara. On the title page of the song is this inscription: "Primo Premio al Concorso del Redentore."

"The song won the first prize in competition at Venice a few years ago," explained Maestro Tanara. "In July this contest is held. The public acts as judge, seated in gondolas which are grouped around a large gondola carrying the singers and the orchestra which plays for them. It is easy to tell from the people's applause which song they like best. In this particular contest many songs had been sung to which the public paid no attention, but when 'Nina' came they took it up right away, and after that they howled down the other songs with cries of 'Nina, Nina!'—so of course my song was the winner."

Mr. Tanara specified some of the work he had done in co-operation with some of the noted singers. "When I was a conductor at the Manhattan in its first season, Puccini came over here to hear his 'Manon Lescaut' sung at the Metropolitan with Cavalieri. He brought with him his 'Madama Butterfly,' and it was arranged by Puccini and his publisher, Mr. Riccardi, that I should coach Geraldine Farrar in the rôle which she created. This I did. Caruso learned his 'Germania' rôle with me, and the Metropolitan sent me to Vienna to coach Slezak in his rôles before he first came here. Emmy Destinn has been taking a lesson with me every day, as did Mr. Gilly last season. A gifted singer now working with me is Lucy Gates, and she finds it refreshing to sing in Italian the rôles which she has been doing in German."

"Another gifted pupil, Mabel Preston Hall, has just been engaged by Campanini for the Chicago-Philadelphia Opera Company next season."

Both Teacher and Coach

"Simply because I have coached famous opera singers people are not to imagine that I'm less qualified to teach the art of singing and voice placement, for I have made a study of the voice for many years and am capable of teaching singers its principles as I am to coach them in the traditional interpretation of operas. In fact, I take a delight in finding young voices that have real possibilities and developing them scientifically. Also, when I am working with great artists on opera rôles I keep in mind always the creating of the best vocal effects with each phrase."

As to his association with Tamagno, Signor Tanara related that he had known the famous *Otello* in the last years of his life at Varese, where the tenor had a villa. "I coached Tamagno in the rôle of *Canio* in 'Pagliacci,' a part of which he was very fond. And yet he never sang it. Why? Well, the opera is too



Maestro Tanara and an Artist Group, Photographed on Roof of This Teacher's New York Hotel. Left to Right: Mrs. Florence Bullard, Giovanni Martinelli, Mr. Tanara, Mme. Martinelli and Mme. Gilda Longari-Tanara

short. You see, his salary was very high, and in Italy the managers could not afford to cast such a high-salaried singer for a short opera—they would feel that a singer paid so much money should be heard for three or four acts. They could not put a star in the cast for a one-act opera, as the Metropolitan is able to do.

"In the last years of his life Tamagno felt that he had made a lot of money—all that he needed—so he delighted in singing at concerts to aid other people, and always he used to have me as his accompanist or conductor."

Tamagno's Big Moment

"I remember being with Tamagno the first time he heard his own voice in the talking-machine. It was a big moment for him. You can imagine that a man who has a nature big enough to permit of the great interpretations that he gave must feel very keenly in crises of real life. This was such a crisis. His face was as white as this sheet of paper here, and his heart was beating convulsively. The record was turned on (the instrument was not then perfected as it is now) and he listened to it with eyes flashing. At the close he leaned back and said quietly: 'Well, Tanara, I have heard my voice for the first time—and it pleases me.'"

Maestro Tanara, who is known to the American public not only as teacher but as conductor and accompanist, won a diploma in piano at fourteen, and at eighteen he was a conductor at the Dal Verme in Milan. He was twice conductor at San Carlo in Naples, and at the Fenice in Venice. He also toured twice in South America. His first acquaintance with America was made as an associate conductor with Cleofonte Campanini at Hammerstein's house, and later by request of Mr. Toscani and Gatta-Casazza he went to the Metropolitan, remaining until the demands of his outside teaching made it inadvisable for him to continue at that opera house.

Pupil's Success on Coast

Mr. Tanara has lately been pleased to hear from his pupil Philip Bennyan, the baritone, of the latter's success on the Pacific Coast with the forces of the recently deceased Mario Lambardi. Mr. Bennyan is the young American who was once a newsboy in California and who later went for several month's study with

Mr. Tanara to gain his operatic experience in Italy.

"I admire the propaganda of MUSICAL AMERICA," said Mr. Tanara, "and I agree with Mr. Freund's contention that America is the place for Americans to study music, but I'm afraid that as things stand at present those who want to get their early opera training will have to go abroad for this. Cannot our American millionaires be persuaded to do something toward supplying this deficiency here in America? As it is, the Metropolitan is the one place that can be depended upon for the giving of opera here. Thus it is a lighthouse to which all American singers look for their future careers. But it must remain an illusion for most of them, since to accommodate all the Americans that want to sing there the Metropolitan would have to be a thousand times as large as it is now."

"Of course, there is fine musical training in America. Take the Institute of Musical Art, where I am teaching—I'm sure there is no school finer than that. The work there is serious and thorough, and the director, Dr. Damrosch, is not only a musician and a gentleman, but has a fatherly interest in the welfare of the students. I have some splendid voices among my pupils there, such as one tenor who seems likely to be a second Bonci."

His Summer School

This Summer Mr. Tanara is to remain in America. One of his talented pupils, Vida Milholland, sister of Inez Milholland-Boissevain, the prominent suffragist and lawyer, has offered Mr. Tanara a cottage near Westport in the Adirondacks, as the Summer dwelling of himself and his charming and gifted wife, Gilda Longari-Tanara. "Miss Milholland's farm is near there and she will continue her lessons with me, as will some of my other more advanced pupils, who will stay in Westport."

After he had conducted the visitor around the portrait gallery aforementioned, Maestro Tanara remarked, "And now I must dismiss you, as it is time for Mr. Martinelli to come up for some more work on his 'Huguenots' rôle."

K. S. C.

Florizel von Reuter, the violinist, recently directed an orchestral concert of his own compositions in Berlin.

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